

ART AND MUSIC

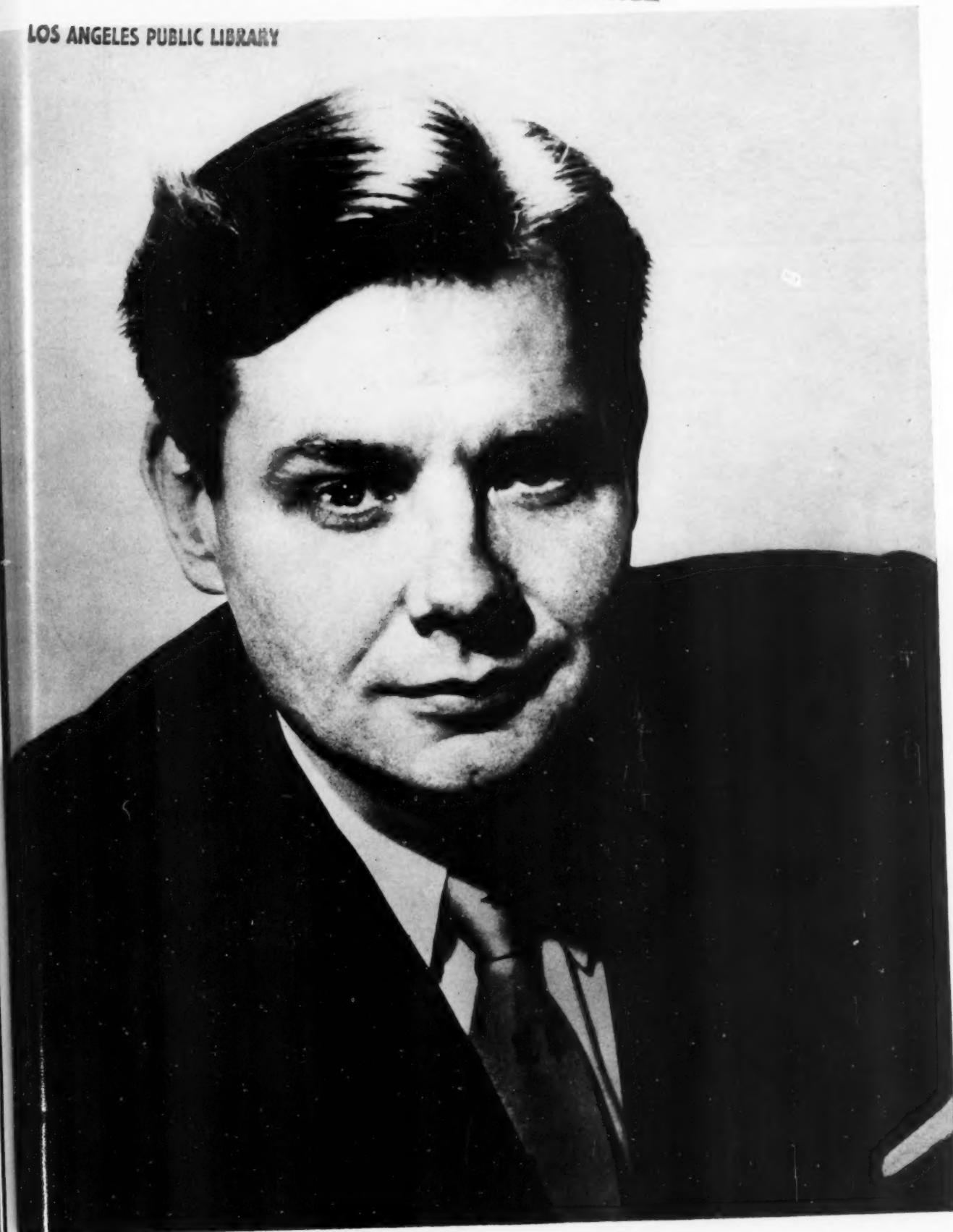
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# MUSICAL AMERICA

AUG 2 1956

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ROBERT SHAW



## THE LITTLE SINGERS OF PARIS

(*Les Petits Chanteurs à la Croix de Bois*)

F. Mailliet, Director

1955 TOUR—SOLD OUT

### 1956-57 SEASON—NOW BOOKING

*"The Little Singers wound a large audience around their Parisian fingers with an unbeatable combination of musicianship and personality."*

—Paul Hume—The Washington (D. C.) Post and Times Herald—Sept. 24, 1955

*"There are several very good boy choirs traveling the highways of the world these days. But none within memory comes close to matching the marvelous musical qualities of this group."—The Boston Daily Globe—Oct. 15, 1955*

*"Little Singers Were A Huge Success."—The Washington (D. C.) Daily News—Sept. 24, 1955*

*"Breathtaking loveliness of sound . . ."—Kene (N. H.) Sentinel—Oct. 16, 1955*

*"Completely enchanted the large audience . . ."—Washington (D. C.) Evening Star—Sept. 24, 1955*

*"Incredibly pure, otherworldly tone . . ."—Time Magazine—Oct. 10, 1955*

*"Everything they touched was radiant . . ."—The Boston Herald—Oct. 15, 1955*

(All reviews quoted are from the current 1955 tour.)

LITTLE SINGERS OF PARIS 119 West 57th Street, New York 19, N. Y.



# Chicago Lyric Theater

## Presents I Puritani;

### Callas Scores Triumph

By HOWARD TALLEY

**T**HE Lyric Theater opened its second season, extended to five weeks, on Oct. 31 with Bellini's "I Puritani", starring Maria Meneghini-Callas, as Elvira; supported by Giuseppe di Stefano, as her Cavalier lover, Lord Arthur; Ettore Bastianini, as her disappointed Puritan suitor, Sir Richard; and Nicola Rossi-Lemeni as Elvira's kindly uncle, Sir George Walton.

The work was revived expressly for Miss Callas. For her it was a triumph, for the Lyric Theater a dead weight for an opening night. Three changes of heavy scenery drew out Act I to Wagnerian length. Despite some meritorious singing by the chorus and by Mr. Di Stefano, Mr. Bastianini and Mr. Rossi-Lemeni, the act got going only with the appearance of Miss Callas.

Act I seemed only a prologue to the second and third acts in which Elvira's two mad scenes occur. In both of these Miss Callas projected some affecting and exciting singing though the interpolated high D's were forced and out of focus. But her acting in song, movement, and gesture was memorable; the pathetic droop of her figure during her "mad" intervals is still vivid in the mind's eye. No mistake about it, she is the premier singing actress of today.

Bellini did not write interesting music for his baritones and basses, or so it seemed from the performance. In a smaller auditorium, with these parts sung bel canto with Bellini's floriture retained it might be a different story. The most sustained and rewarding music was heard in Act IV between Miss Callas and Mr. Di Stefano. This gifted tenor had a way of vaulting to a high C or D (he had plenty of both) that was thrilling to hear.

Nicola Rescigno conducted with enthusiasm but not always with discretion. The brasses and woodwinds sounded coarse and assertive, and the orchestra at times overpowered the singers.

On the next night with the veteran Tullio Serafin conducting, what a difference! The opera was "Aida" and the orchestra, suave, expressive, seldom blanketed the singers. The cast was a sumptuous one: Renata Tebaldi, as Aida; Astrid Varnay, as Amneris; Tito Gobbi, as Amonasro; William Wilderman, as

the High Priest; Kenneth Smith, as the King; Mariano Caruso, as the Messenger; Marilu Adams, as the Priestess; and a young tenor, Doro Antonioli, a Serafin protégé, as Radames.

This young man, slight of build and seemingly inexperienced stage-wise, started the vocal proceedings with an expressive and rousing "Celeste Aida". The voice was surprisingly large, rounded and well produced. Only in Act IV did he fail to measure up to the vocal demands in the closing duet, to be expected from one who the day before had contracted a virus infection.

Both the High Priest and the King sang with organlike tones, and acted with a dignity befitting their high offices. Miss Varnay, as Amneris, acted better than she sang; there were Kundry-like inflections in some passages, which did not accord with the Verdian melodic style.

Miss Tebaldi's precipitous entrance in Act I left no one in doubt who was the dominant singer on the stage, in ensemble and in action. She sang with almost ferocious energy, calling for the utmost from her magnificent vocal equipment. Those who had heard her recordings regretted her failure to exploit her mezza voce in the Nile Scene and in the final duet. The most satisfactory performer of the evening was Tito Gobbi, who projected his powerful and rich baritone voice

with ease and authority and whose acting throughout was in keeping with his role. The Priestess was more notable for her piety than for her voice.

The Ruth Page dancers created pleasant diversions from the solemnity of the surrounding proceedings. In the Triumphal Scene, the chorus sounded understaffed until the Ethiopian prisoners joined their rich voices to those of the regular chorus.

Chicago is well pleased with its Lyric Theater, with its young managers, Carol Fox and Lawrence Kelly, and its also young musical director, Nicola Rescigno.

#### Reiner Contract Extended

Over at Orchestra Hall, the Chicago Symphony pursued the even tenor of its way under its permanent conductor, Fritz Reiner. At this writing, the good news broke that his current contract as music director and conductor of the Chicago Symphony had been replaced by a contract which extends through the 1958-59 season.

In the Oct. 20 concert, after a splendid playing of the "Fidelio" Overture, Arne Oldberg's "St. Francis of Assisi: Prayer and Hymn to

Creation", with Louis Sudler, baritone soloist, was given a reverent and expert performance. Though a novelty for these concerts, the work had been first heard at Ravinia Park on July 6, 1954. Its solemn and at times somnolent mood seemed antithetical after the excitement of the "Fidelio" Overture, but it was strangely attuned to the opening measures of the Schumann Symphony No. 2. Those who know the difficulties presented by this score could appreciate the sympathetic, unified, and at times brilliant reading that Mr. Reiner and the orchestra gave it. The closing piece, Stravinsky's "Firebird" Suite, avoided the dragging, sentimental tempo of the "Round of the Princesses" favored by some other conductors and ended in a blaze of glory.

The Oct. 27 concert was notable for two things: Mr. Reiner's last Thursday appearance before his visit to Vienna to conduct "Die Meistersinger" in the new opera house, and Geza Anda's debut with the orchestra in the Tchaikovsky Piano Concerto in B flat minor. The Tchaikovsky was not Mr. Anda's dish, but he made it a tasteful one, nevertheless. This old warhorse under his hands became a gentle and winning steed. He discovered many musical felicities in the quieter passages, allowing single tones to resonate as Paderewski did in days of old. He made a solid if not sensational impression; we hope he will come again to play the Beethoven Fourth or one of the Mozart concertos.

The first half of the program consisted of Benjamin Britten's Variations on a Theme of Frank Bridge for string orchestra and Haydn's Symphony No. 102 in B flat. The Britten piece, a novelty, was played magnificently. Its mixture of railery and rue in the course of the ten variations exploits the resources of the strings, yet it is no mere virtuosic piece. It is strangely moving, a wreath of remembrance laid by the composer on his friend Bridge's grave. The Haydn had balance,

(Continued on page 34)



Principals in Bellini's "I Puritani", which opened the Chicago Lyric Theater's second season: Maria Meneghini-Callas, as Elvira (upper left); Giuseppe di Stefano, as Lord Arthur (upper right); Nicola Rossi-Lemeni, as Sir George Walton (lower left); and Ettore Bastianini, as Sir Richard

#### Lavish Revival Opens Metropolitan Season

**A** LAVISHLY mounted revival of "The Tales of Hoffmann" began the 1955-56 season of the Metropolitan Opera, on Nov. 14 before the traditional gala first-night audience.

The 80-year-old Pierre Monteux was in the pit for the Offenbach opera, which will be reviewed and illustrated in detail in the next issue of MUSICAL AMERICA. With three exceptions the large cast was made up of American-born singers. Richard Tucker was Hoffmann; his three loves in the opera were Roberta Peters (Olympia), Risé Stevens (Giulietta), and Lucine Amara (Antonia); and Mildred Miller was Nicklausse, Hoffmann's companion.

Martial Singher, French baritone, returned to the company after a season's absence to portray with superb stylistic authority Hoffmann's four adversaries—Lindorf, Coppélius, Dappertutto, and Dr. Miracle. Alessio De Paolis, veteran Italian tenor, assumed the four buffo roles of Andres, Cochenille, Pittichianaccio, and Frantz.

In the distinguished audience were several United Nations officials, who attended as guests of Rudolf Bing, general manager of the Metropolitan: Dag Hammarskjöld, Sir Pierson and Lady Dixon, M. and Mme. Herve Alphand, and the Hon. and Mrs. Henry Cabot Lodge, Jr.



# MUSICAL AMERICA

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## Raising the Critic's Status

**P**ERHAPS the most valuable accomplishment of the regional music critics' conferences being carried on under the auspices of the American Symphony Orchestra League will be the revitalization of the music critic in the eyes of his own managing editor.

Alert and sharp-eyed as it usually is in most areas of public interest, the American daily press has been curiously myopic and niggardly in its treatment of music news and reviews. It is traditional in the profession for the city editor to look down his nose at the music reporter, and the lowliest inhabitant of the city room commonly is considered quite adequate to cover a concert. This attitude is based on the venerable axiom that there are not ten people among the paper's circulation who will be interested enough to read what is written.

While this notion may have had validity in certain communities at some point in their cultural coming-of-age, it has validity almost nowhere in the United States today and has not had for a good many years. There is a tremendous amount of musical activity in this country today—undoubtedly more and in greater variety than any place else in the world—and, of course, a corresponding degree of public interest. It is well established that music currently has a bigger box office than organized sports and there are now literally hundreds of symphony orchestras throughout the land, hundreds of opera companies of various kinds, hundreds of recitalists, dance groups and other attractions constantly touring the smallest towns as well as the biggest cities. Music is "big business" today and the public has an insatiable appetite for it.

**B**UT newspaper editors, for the most part, are still looking down their noses. The music reviewer, if he is lucky, finds himself tucked away under the Hollywood column on the entertainment page. More likely, he finds himself among the recipes on the woman's page or vying with the obituaries at the back of the second section.

Far from recognizing the increasing importance of music in the life of the community and treating it accordingly, editors actually are diminishing the space given to music, in some cases to the point where it ceases to exist.

The small-town editors are not the only ones with failing eyesight. Many big-city editors too

are showing an alarming lack of judgment in their evaluation of reader-interest in music. Even in New York, where concert halls, opera houses and all other available auditoriums are so busy that attractions compete sharply with each other for open dates, there is a gradual but definite decline in newspaper coverage of such events.

**T**HE Times alone, of New York's seven big dailies, holds to its standard and maintains a music staff of five reporters. The World-Telegram, which once had three men, now has one. The Journal-American long has had only one. Neither the Daily News nor the Mirror has employed a music critic, as such, for some time. The Post, which once had two critics, now has only one and has taken to the ominous practice, when the paper is tight, of killing the critic's reviews or dropping them after a single edition. The Herald Tribune, which once was exemplary in its treatment of music, is now down to three regular writers and also has taken recently to the contemptuous expedient of dropping music from certain editions. Be it noted parenthetically that all of these papers regularly publish elaborate sports sections running from two to five or more full pages.

Part of this disorientation and neglect derives from another archaic notion to the effect that editorial space devoted to music should be rationed in proportion to the amount of advertising space bought by musical attractions. Such a yardstick long has been in use on some papers for determining theater and motion-picture space allotment, and, since theater and movies usually are strictly commercial enterprises, the practice probably is justified (though why the same rule does not apply to commercialized sports is not clear). Music, however, as it has aroused the interest and enthusiasm of an ever-larger segment of the general public, has become more and more a civic affair, especially in the smaller communities, and any idea today of equating its news value with advertising revenue is quaint in the extreme. Yet that concept still lurks in the minds of a good many newspaper publishers.

The national attention focused on the music editors and critics by the league conferences should engender a new respect from their bosses and possibly a reappraisal of their importance to the paper and to the community.

## On The Front Cover



**ROBERT SHAW**

**T**HE Robert Shaw Chorale and Orchestra are a group familiar to thousands of music-lovers because of their many concert tours, recordings, and radio appearances. Robert Shaw, founder and director of the group, was born in California and studied at Pomona College, where he led the glee club. It took a small part in a film made with Fred Waring on the campus, and through this association Mr. Shaw eventually became choral director for Mr. Waring's radio program. Mr. Shaw then began to form amateur singing groups in New York,

including the Collegiate Chorale, which gave concerts, appeared with major symphony orchestras, and commissioned choral works. Out of the Collegiate Chorale grew his professional touring ensemble, the Robert Shaw Chorale, which has broadcast extensively. The chorale was heard on numerous broadcasts with the NBC Symphony, under Arturo Toscanini, in performances now available on RCA Victor recordings. The Shaw Chorale can also be heard in the Serge Koussevitzky recording of the Beethoven Ninth Symphony. In the last few years Mr. Shaw has complemented the Chorale with an orchestra in order to extend the range of programs he presents on tour. Mr. Shaw has been guest conductor of such orchestras as the NBC Symphony, the Boston Symphony, and the Philadelphia Orchestra. He has directed choral activities at the Berkshire Music Center and the Juilliard School of Music. Next March, under the sponsorship of the American National Theater and Academy and the State Department, the Robert Shaw Chorale and Orchestra are scheduled to begin a three-month tour of Europe and Near East (for details see page 8).





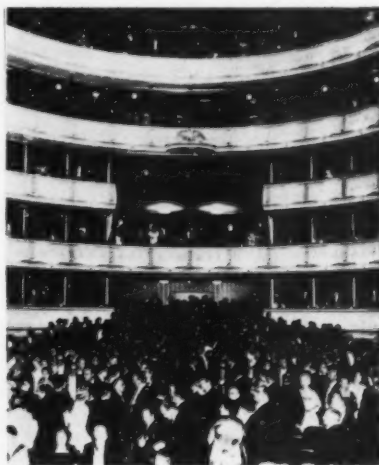
Left: The Vienna State Opera House, which was reopened on Nov. 5. Right: Anton Dermota, as Florestan, in a dress rehearsal of "Fidelio", the initial production in the rebuilt house. Below: The gala opening-night audience



Wide World Photo

## International Audience Attends Reopening Of Vienna State Opera

By MAX GRAF



Wide World Photo

VIENNA'S new opera house was opened on Nov. 5 with a performance of Beethoven's "Fidelio". It was an extremely fashionable evening, thronged with beautiful women. For weeks previously the Viennese dress shops had been busy over gowns fashioned from brocade, tulle, pearl-embroidered fabrics, and other costly stuffs.

From day to day, excitement mounted in Vienna. Long before the performance began, huge crowds filled the streets around the opera house, which were bright with flags and through which the performance was broadcast from loudspeakers. The Ringstrasse was reserved for the cars of opera patrons, many of them wearing decorations, with wives in sumptuous evening dresses.

The vestibule of the opera and the grand staircase remain unchanged, and still reflect the pomp of old Imperial Vienna. The audience ascended the great marble staircase to the auditorium, which retains its graceful rounded shape but is entirely newly decorated in white and gold.

Among the foreign guests were Mrs. John DeWitt Peltz, of the Metropolitan Opera Guild, editor of *Opera News*; Lauder Greenway, vice-chairman of the board of directors of the Metropolitan Opera; Lady Carnarvon, the former Tilly Losch, once a beautiful member of the Vienna Opera Ballet; Gian-Carlo Menotti; and Bruno Walter, who was engaged as a young conductor by Gustav Mahler for the

Vienna Opera. (When the young Walter conducted "Aida", a Viennese music critic who shall remain nameless found him incompetent, "not even able to conduct a postman's band", which did not prevent Walter from becoming one of the world's most eminent conductors).

From Rome came Clare Boothe Luce, United States Ambassador to Italy, and in the loge of the Honorary Members of the Vienna Opera sat Lotte Lehmann, who joined the company in 1918 and was for many years one of its most beloved artists. Tears ran down her cheeks, as she recollected the triumphs she had enjoyed in this very house. From Moscow came Dimitri Shostakovich; from London, Egon Wellesz, whose opera, "Die Bacchantinnen", had its premiere here.

On the day of the opening the festive occasion was marked by "Staatsakt". The entire personnel of the opera sat on the stage to hear the official address of the Minister of Instruction, who gave the golden key of the new opera house to the new director, Karl Böhm. The orchestra played the "Meistersinger" Overture, and, after much applause, the Strauss waltz "An dem schönen blauen Donau". The celebration closed with an ovation for the venerable President of the Austrian Republic.

It was obvious, at this ceremony, that the acoustics of the new opera house are perfect. They were excellent in the old house, but they are even better in the new one. The orchestral sonority is not only rich but noble in fortissimo passages.

The voices ring entirely free and round in quality to the farthest corners of the balcony.

Beethoven's "Fidelio", that hymn to human freedom and love, is more universal in its meaning than any other opera in this time, when many prisons have opened and some others still hold their victims. It is also harder to perform than other operas, for the role of Leonore demands the greatest of dramatic voices and the most powerful of actresses. The opera houses of Germany have grown poor in such heroic singers. Grandiose pathos is a quality that has become strange to our age.

On this occasion the role was performed by Martha Mödl, who is a singer with a feeling for style and who can maintain a noble line in her vocalism. What she did not have was the brilliance and power of voice for the part, in the upper range. The greatest moment of the opera, which moved the young Richard Wagner so deeply when he heard Schröder-Devrient in the role, the cry "Tödt erst sein Weib!", was broken off by Miss Mödl without achieving its full effect.

Anton Dermota sang the role of Florestan particularly beautifully. His tenor voice was both heroic and tender in quality. Paul Schoeffler's voice was not in best form in the part of Pizarro, but his performance was intelligent and it had a characteristic sharpness of profile. Irmgard Seefried was a vocally sensitive Marzelline; Ludwig Weber, a powerful Rocco; and Waldemar Kmentt, one of the younger mem-

bers of the company an excellent Jacquino. Karl Kamann sang the role of the Minister with little warmth and without the glowing idealism with which the Minister should pronounce the message of brotherly love. The festive final chorus was performed by the admirable opera chorus together with the chorus of the Singverein of the Gesellschaft der Musikfreunde.

The weaknesses of the performance, which was conducted by Karl Böhm with stylistic authority and accuracy, lay in the scenery and even more in the stage direction. Clemens Holzmeister, who designed the sets, is one of the best architects in Vienna, but he does not appear to have built any prisons. At least the prison he created for "Fidelio" had no atmosphere, no oppressive weight, no fearful gloom.

Heinz Tietjen, who has accomplished much good in Berlin as *intendant* of the Berlin Opera, does not have a marked personal talent for production and direction. He omitted portions of the text and changed other sections about, which is something that no director should permit himself in an opera by Beethoven. Some of Tietjen's changes did not make sense, as for example the episode in which the soldiers who are the instruments of Pizarro's tyranny make their entrance to Beethoven march music chatting relaxedly with each other. Worse yet, Pizarro did not receive the letters which tell of his approaching downfall and which create the mood in which he sings his aria. He sang the aria first and then received the letters that are supposed to motivate the aria.

But Beethoven's music triumphed over all of this willful and senseless treatment. The great "Leonore" Overture, brilliantly played by the Vienna Philharmonic, rose to inspiring majesty. This spirit of Beethoven was more fully realized by the orchestra than by the singers, who were hindered by the tremendous excitement attendant upon the opening. But the festive mood was in no way damaged by these flurries. We were all happy to be back in this beautiful house which has risen so gloriously from the ruins of the war. Everything else was forgotten in this jubilant feeling.

# New Affiliations and Attractions

## Luben Vichey Signs Four Singers For NCAC; Di Stefano Heads List



Erio Piccagliani

Giuseppe di Stefano

**L**UBEN VICHEY, president of National Concert and Artists Corporation and Civic Concert Service, has announced the names of the first four artists he has signed since his purchase of both corporations. They are Giuseppe di Stefano, tenor, and Vivian della Chiesa, Madelaine Chambers, and Beverly Sills, sopranos.

Giuseppe di Stefano, currently appearing with the Chicago Lyric Theater, returns this season to the Metropolitan Opera after an absence of three years. He made his Metropolitan debut in 1948. He

has sung extensively in opera and concert throughout Europe and the Americas, and he has recorded for Angel Records and RCA Victor.

Widely known to radio, television, opera, and concert audiences throughout the United States, Vivian della Chiesa last year completed a ten-year contract as soloist with the famous West Coast radio program, the Standard Hour. She has been soloist with the NBC Symphony, under Arturo Toscanini, and many other major orchestras, and she has appeared with leading opera companies in this country.

Recently signed by the Metropolitan Opera for the coming season, Madelaine Chambers is a native New Yorker who won a Fulbright Award for study in Italy. She has appeared with the New York City Opera and the Central City Opera and on the Opera Cameos television series. She has just left for a four-week tour of Alaska as well as recitals in several Canadian cities.

Beverly Sills has sung with the San Francisco Opera and recently made her debut with the New York City Opera. She has also sung leading roles in touring operetta productions, in concert, and with symphony orchestras.

## Callas Signed for Metropolitan Opera

**CHICAGO.** — Rudolf Bing, general manager of the Metropolitan Opera, signed a contract on Nov. 8 with Maria Meneghini-Callas whereby the famous Brooklyn-born soprano will appear with the company during the 1956-57 season. She will make her debut in the title role of "Norma" on opening night, Oct. 29, 1956, and will be heard with the company over an eight-week period.

Miss Callas had won international fame as a member of La Scala in

Milan and as a guest artist with other European companies before she made her American debut, with the Chicago Lyric Theater last fall, also as Norma. This fall she is again a member of the Lyric Theater, appearing in "I Puritani" on opening night (see page 3).

Although terms of the Metropolitan contract were not made public, it has been reported that Miss Callas will receive more than twice the company's current maximum fee of \$1,000 per performance.

The committee has set in motion an architectural survey, to facilitate air-conditioning, stage renovation and modernization. The results of the survey, to be conducted by N. A. Lougee, architectural engineers and consultants, will be announced at the formal chartering of the Carnegie Hall Guild in January.

Officials of the New York City Center of Music and Drama are seriously examining the possibility of a move to the Lincoln Square redevelopment project, also.

## Czerny-Stefanska To Visit America

Halina Czerny-Stefanska, Polish pianist, will make her American debut on Dec. 3 at Town Hall as soloist with the Symphony of the Air, conducted by Izler Solomon. Miss Stefanska will play Mozart's C major Piano Concerto and Chopin's E minor Piano Concerto. A descendant of Czerny, she studied with Cortot, Turczynski, and Drzewiecki. In 1949 she won first prize at the Fourth International Chopin Competition. She will also give recitals in Chicago, Los Angeles and San Francisco.



Alexander Brailowsky

Halsman

## Brailowsky and Royal Danish Ballet To Appear under Columbia Management



H. J. Mydtskov

Margrethe Schanne and Erik Bruhn in "La Sylphide", one of the productions to be shown by the Danish Ballet on its American Tour

**A**LEXANDER BRAILOWSKY, eminent pianist, has announced a change of management and will be booked for the 1956-57 season and thereafter by Columbia Artists Management, under the personal direction of the Coppicus, Schang and Brown Division. Mr. Brailowsky's first touring season under the new management will begin in late October, 1956, and extend until Easter of 1957.

Also under Columbia's management next season will be the Royal Danish Ballet, of the Royal Theater of Copenhagen, which will come to the United States for the first time in September, 1956. Howard Lanin will be associated with Columbia in sponsoring the tour.

One of the oldest ballet companies in the world, the Danish ensemble has a tradition of 200 years of continuous existence behind it.

The company of 90 persons, in addition to the orchestra, will open a two-week season at the Metropolitan Opera House in mid-September, after which it will make a tour of major Eastern cities. Among these are Boston, Philadelphia, Washington, Detroit, Cleveland, Montreal, Toronto, and Newark.

The repertory will feature 12 ballets, most of which will be seen in the United States for the first time. The company will be headed

by Erik Bruhn, Margrethe Schanne, Inge Sand, and Mona Vangsaa.

Among the ballets to be seen here are the best-known works of August Bournonville, Danish choreographer, including "La Sylphide" and "Napoli". Other works will be Balanchine's "Night Shadows" and "Symphony in C", "Coppelia", "Dream Pictures", "Graduation Ball", "Petrouchka", and "Polovetzian Dances".

The Danish Ballet left Copenhagen in 1953 for the first time in many years to perform at the Coronation season at Covent Garden in London, and last summer they danced at the Edinburgh Festival.

## Guenther Theuring Conducts Vienna Academy Chorus

The Vienna Academy Chorus, under the direction of 24-year-old Guenther Theuring, is currently making a nationwide concert tour in the United States and Canada. The group will sing in 64 cities. Mr. Theuring is conducting the singers for the first time in the United States.

## Metropolitan Opera To Honor Lily Pons

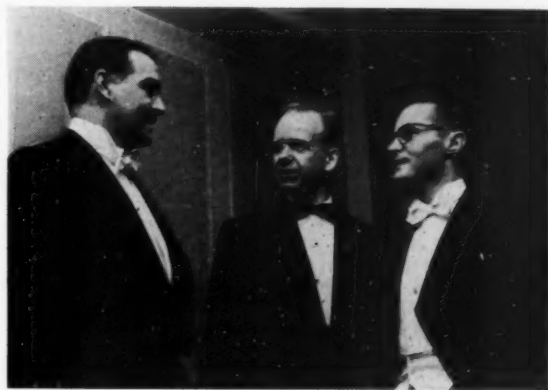
The Metropolitan Opera Company will honor Lily Pons on Jan. 3 by a gala performance celebrating her 25th year with the company. Miss Pons made her Metropolitan debut in "Lucia di Lammermoor" on Jan. 3, 1931.





# 96th Worcester Music Festival Makes Advances in Program Interest

By JOHN F. KYES



Worcester Telegram and Evening Gazette Photographs

Worcester Festival soloists and officials. Upper left—Risë Stevens, mezzo-soprano, with Robert S. Heald, president of the Worcester County Musical Association. Above—left to right, Jorge Bolet, pianist; Donald L. Engle, Philadelphia Orchestra manager; T. Charles Lee, festival music director; Phyllis Curtin, soprano; Theodor Uppman, baritone

**Worcester**  
THE 96th Worcester Music Festival, with six concerts in the Memorial Auditorium from October 24 to 29, made advances over previous years in the realm of programming and offered a worthwhile array of soloists. Local talent was used with the happiest results.

The Philadelphia Orchestra, appearing here for the 12th successive year, maintained its usual standards of sumptuous tone and fluent technique. Eugene Ormandy conducted all five of the evening orchestral programs, and led the chorus and orchestra on the last three evenings. T. Charles Lee, music director of the festival, conducted choral works on Monday and Wednesday. William R. Smith, assistant to Mr. Ormandy, conducted the Saturday morning concert for young people.

Monday, though featured as "Worcester Night", also retained much of the nature of "The Music You Asked For" programs of previous years. A near-capacity audience was enthusiastic over two young women from Worcester: Joan Marie Moynagh, soprano, and Sylvi Lindstrom, pianist. Miss Moynagh tackled a truly herculean task in singing four arias, then returning as soloist with the mixed chorus in the "Sanctus" from Gounod's "St. Cecilia" Mass. Her full, well-supported tones were kept for the most part midway between lyric and dramatic extremes, and the coloratura passages were negotiated with charm and surety.

Miss Lindstrom approached the Liszt "Hungarian Fantasia" with a relaxed but authoritative style. She proved equal to its pyrotechnics and also wove poetry into its gentler passages. The co-operation given to these young artists by Mr. Ormandy and the players was good to hear.

On the same evening, "Builders of America", by the late Harl McDonald, featured the chorus, with Thomas S. Roy, longtime local pastor, as narrator. The words of Washington and Lincoln were impressively spoken, but the poems of Edward Shenton seemed somewhat trivial in the choral treatment. The men sang one phrase over and over, the women singing the verses against the men in a maze of sound. Mary V. Lynch, chorus accompanist, was the pianist; William Kincaid, the flutist; and there were assisting brasses and percussion.

The orchestral fare on Monday was purposely light. Mr. Ormandy gave the timeworn "Poet and Peasant" Overture a fresh reading, highlighted by Lorne Munroe's cello solo. The "Capriccio Espagnol" of Rimsky-Korsakoff opened in a leisurely vein, then worked up to a whirlwind finish.

Later, there were bits from "The Merry Widow", capitolly sung.

Jorge Bolet played two major works in Wednesday's "Pianist's Night". His immense power and breadth of playing made the Rachmaninoff Variations on a Theme of Paganini exciting and important in every moment, and he showed keen respect for the score. At the evening's end, Mr. Bolet gave a brilliant performance of Gershwin's "Rhapsody in Blue".

Mr. Ormandy opened the Wednesday program with a brisk reading of "Finlandia", then gave Worcester its first hearing of the Sibelius Seventh Symphony.

The chorus, under Mr. Lee, gave reportedly the first performance in the Western hemisphere of Vaughan Williams' cantata, "The Sons of Light". Set to three fairly long poems by Ursula Wood, this music is concerned with darkness and light, the stars and the signs of the Zodiac, and sundry legends about the creation of the world.

The chorus tackled this complex score with devotion, and except for some overenthusiasm in the orchestral ranks, the balance was good. The music reached a succession of small climaxes, rather than working steadily to a peak.

Thursday's program was billed as a "Duo Vocalists Concert" and featured various operatic excerpts sung by Phyllis Curtin, soprano, and Theodor Uppman, baritone. The two young singers were well-equipped vocally and displayed personal charm though the works chosen, and in some cases the manner of presentation, failed to give complete satisfaction. The "Letter Scene" from "Eugen Onegin" Miss Curtin sang with fine taste, her tones being true and descriptive. Mr. Uppman brought contrast with Rossini's "Largo al factotum", but lost his sense of realism in the second-act duet from "La Traviata".

Later, there were bits from "The Merry Widow", capitolly sung.

Thursday brought the first festival performance of Mendelssohn's "Reformation" Symphony, and Mr. Ormandy gave it careful and appreciative preparation.

Lambert's "The Rio Grande", previously heard here in 1932 and 1933, under Albert Stoessel with a smaller orchestra, gave the chorus a difficult assignment. The offbeats were handled capably, though the orchestra was too large. There was good contrast between the excited opening and the tranquil section, in which the rich contralto voice of a local singer, Elaine Stahl Prior, sounded well. William R. Smith gave a brilliant account of the solo piano part.

Mr. Ormandy closed the evening with a diabolically clever performance of Ravel's "La Valse".

Risë Stevens was in fine voice in Friday's "Artist's Night". The first encore, "Voi che sapete", displayed the finest of legato singing, with a gloriously liquid tone. A later group included Wolf's "Kennst du das Land" and Schumann's "Widmung". As an encore Miss Stevens gave a spirited performance of the "Gypsy Song" from "Carmen". Her singing could be best described as in the grand manner, with well-projected feeling and unfailing musicianship.

The chorus, directed by Mr. Ormandy, had a short, vigorous assignment, Holst's "Festival Te Deum". The tone quality in this straightforward modern work was of the best heard during the week.

Friday brought a lavish array of orchestral works, from "The Barber of Seville" Overture to the Polka and Fugue from Weinberger's "Schwanda, the Bagpiper". There were the first Worcester hearings of Howard Hanson's "Sinfonia Sacra" (Symphony No. 5), composed in 1954 for the Philadelphia Orches-

tra, and the Suite from Stravinsky's "Petrouchka". Dr. Hanson was present to take several bows, the audience showing every indication of appreciation for the one-movement work, which was played masterfully under Mr. Ormandy's direction, and impressed as being the most mellow and ingratiating of the several Hanson works performed here since 1928.

In the concert for young people on Saturday morning Mr. Smith was, for the third season, master of ceremonies. The program, built around old favorites, was designed to show off the various orchestral choirs separately and then together. Peter M. Armstrong, until recently a resident of Worcester and now studying in Boston, brought more than a 15-year-old's discretion to the playing of the first movement from Grieg's A minor Concerto. The young pianist began somewhat quietly, but with thoughtful deliberation, and built the movement to a most effective and musicianly climax. For this concert, the balcony of the adjacent Little Theater was opened, the total audience approaching 3,700.

The final concert on Saturday evening, known as the "Symphonic Program", brought Geza Anda, 33-year-old Hungarian pianist, to Worcester during the initial week of his first American tour. In an excellent performance of Beethoven's First Piano Concerto the soloist brought out subtleties and colorings against a rich background, and no detail was too small to matter. Mr. Ormandy was an ardent and sympathetic collaborator. The audience was most enthusiastic, and Mr. Anda played a Brahms intermezzo as an encore.

A well-knit reading of the Overture to "The Magic Flute", and a tender but never mawkish performance of the Mozart Symphony No. 40 (Continued on page 30)



Herbert Barrett (left) and Siegfried Hearst

## Hearst Joins Barrett Management

ON Nov. 9, Herbert Barrett in an interview revealed that Siegfried Hearst, veteran concert manager, had joined the Herbert Barrett Management, effective the same day. Mr. Barrett stated that Mr. Hearst had responded to an invitation to join him to assist in managing the growing Barrett list of artists. "In the near future," he said, "we shall announce a number of important additions to our artist list."

Mr. Hearst, prior to joining the Barrett Management, had been associated with NCAC and its predecessors, the NBC Artists Service, since 1932. For ten years before that, he had been with the Judson Artist Bureau.

New artists announced by Mr. Barrett include Benno Moiseiwitsch, pianist, and Inge Borkh, soprano. Five conductors—Josef Krips, Igor Markevitch, Maurice Abravanel, Georg Solti, and Fritz Stiedry—have also joined Barrett. Lukas Foss, composer-conductor, is another ad-

dition to the Barrett Management.

Mr. Barrett also disclosed that he will book the full Chicago Symphony, conducted by Fritz Reiner, for a tour during October, 1956.

In addition to the new artists mentioned, Mr. Barrett manages the American Opera Society; the Bach Aria Group, directed by William H. Scheide; the New Music String Quartet (Broadus Earle, Matthew Raimondi, Walter Trampler, David Soyer); the New York Woodwind Quintet (Bernard Garfield, bassoon; David Glazer, clarinet; Samuel Baron, flute; Jerome Roth, oboe; John Barrows, horn); and the Stradivarius Society, directed by Gerald Warburg.

Individual artists managed by Mr. Barrett include Stell Andersen, Wilhelm Backhaus, and Moura Lympany, pianists; Jacques De Menasse, composer-pianist; Joseph Fuchs, violinist; Ralph Kirkpatrick, harpsichordist; Martial Singher, baritone; and Carlos Chávez, composer-conductor.

orchestra will give about 25 concerts in Cuba, Puerto Rico, the Dominican Republic, Mexico, Honduras, Nicaragua, El Salvador, Guatemala, Costa Rica, Panama, Colombia, Venezuela, Ecuador, and Peru. Travel will be by chartered aircraft. The International House of New Orleans, along with several New Orleans individuals and business concerns, will help sponsor the trip.

### Walter Susskind To Become Toronto Symphony Conductor

TORONTO. — Walter Susskind has been appointed conductor of the Toronto Symphony, succeeding Sir Ernest MacMillan, who will retire at the end of this season, his 25th with the orchestra. Mr. Susskind has been conductor of the Victoria Symphony, Melbourne, Australia, for the last three years.

### Staffanson To Lead Springfield Symphony

SPRINGFIELD, MASS.—Robert L. Staffanson, founder and conductor of the Billings (Mont.) Symphony, has been appointed conductor of the Springfield Symphony, filling the post left vacant by the sudden death last February of Alexander Leslie.

# Musicologists from East and West Meet behind Iron Curtain

Leipzig

ARE there two different types of musical research? Does the musicologist of the Western world think differently from the musicologist of the Eastern? Or do the principles of art on our side of the fence apply equally on the other side? These questions were not brought up at the annual meeting of the Society for Musical Research this year, nor were they indirectly answered. Yet there was occasion to ask them. For only now has the society, founded in Göttingen in 1947, been permitted to function in the Eastern Zone, so that its ninth meeting could be held in Leipzig. Yet it was obvious that the hosts there were eager to avoid any problematic elements that could have clouded the understanding between East and West.

There were 230 names on the list of participants, of whom 80 were from the West. Among those taking part were many prominent scholars: Friedrich Blume, president of the society; Hans Engel, of Marburg; Karl Gustav Fellerer, of Cologne; and Hans Joachim Moser, of Berlin. The Eastern Zone also sent noted men: Heinrich Besseler, of Jena; Walter Vetter, of Berlin; Ernst Hermann Meyer, of Berlin; and Walter Serauky, of Leipzig, in whose institute and concert hall most of the meetings took place.

### Scarcity of Material

At early congresses, complaints were made about the excessive number of papers and lectures; in Leipzig, on the contrary, there was a scarcity of material. On the otherwise crowded programs were only three papers. Besseler spoke on "Social Art and Performance in the Music of the 16th and 17th Centuries". His speech, of which I could only hear a part, was attacked both on grounds of fact and terminology in the following discussion, especially by Hans Engel. It was agreed that a closer definition of such terms as "musical prose" would be needed, and that the numbers of publications in those centuries would have to be checked. Besseler very possibly having made his estimate too generous.

E. H. Meyer revealed several unknown facts in his address on "The Importance of Instrumental Music at the Court of Kremsier". The tiny ducal seat (the Czech Kromeriz) at the end of the 17th century boasted a large and very good musical establishment, whose orchestra possessed violins by Amati and Stainer, and large brass and wind choirs. Through well-chosen examples of music of that time, performed by a Collegium Musicum, Meyer sought to disprove Paul Nettl's thesis that Bohemian music of that period did not possess Czech national traits.

The congress came to a close in the main hall with an address by Fellerer on "The Present and the Heritage of the Past in Musical Life". The rather sloppy formulation was not very helpful to the clarification of the admirable basic idea of the speech: that in various epochs the attractions of modern music, standard classics, and rediscovered masterpieces have seriously

conflicted with one another. Fellerer pointed out that in the 20th century the interpreter has won more interest than the works he performed; he showed how musicology has made available the heritage of ancient music; and he discussed what Ortega y Gasset has called "The Banishment of Man from Art" and the reawakening of the human through the inhuman. Both Besseler and Fellerer touched upon the problems of the 12-tone idiom, which Besseler identified, not quite correctly, with "prose", and Fellerer classified, together with electronic music, in a new musical order.

This congress was too short to make it possible to clear up certain cares and problems of musicology today. Blume freely admitted that "we will have to exert ourselves, if we are to keep pace, especially with American musicology." This feeling has led to a quickening of tempo in the planning and preparation of several "complete editions" (Bach, Handel, Mozart, Haydn). Without foreign help the society will not be able to achieve its lofty objectives. Maecenases like the publisher Henle (Glöckner company) and Vöterle (Bärenreiterverlag), the Deutsche Grammophon company, and some radio stations will apparently not be able to carry the whole burden. But if public aid is obtained, in addition, it is possible that new friction between East and West will arise.

The strongest impression left by the musical events was an afternoon of 15th- and 16th-century motets sung by the University of Leipzig Choir under Friedrich Rabenschlag in the University Church. Franz Konwitschny led the Gewandhaus Orchestra in a performance of Shostakovich's Tenth Symphony. The Theater des Friedens, in Halle, gave a performance of Handel's "Radamisto" that was set in black and white realistically symbolizing the morals of the characters of the opera. Although vocally uneven, it was conducted with a fine sense of style and with temperamental liveliness by Horst-Tanu Margraf.

—H. H. STUCKENSCHMIDT

## New York City Opera Currently Touring

The New York City Opera Company, which has just concluded its five-week season in New York City, is making a three-week tour of Boston, Detroit, East Lansing, and Cleveland. It is presenting 11 operas in 22 performances, appearing in Boston from Nov. 7 to 12; Detroit from Nov. 14 to 20; Michigan State University in East Lansing, on Nov. 21 and 22; and Cleveland from Nov. 25 to 27.

Five singers will sing with the company for the tour as guests artists. They are Dorothy Kirsten and Eugene Conley, of the Metropolitan Opera; Frances Bible and Cornell MacNeil, of the San Francisco Opera; and Walter Fredericks.

Operas to be performed on the tour include Rossini's "Cinderella", "The Merry Wives of Windsor", "Madama Butterfly", "Carmen", "The Marriage of Figaro", "La Bohème", "La Traviata", "The Love for Three Oranges", "Die Fledermaus", and "Cavalleria Rusticana" and "Pagliacci".



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Robert Lackenback

Above: Inge Borkh, as Elsa; Brian Sullivan, as Lohengrin; and Otto Edelmann, as Henry, in the San Francisco production of Wagner's opera. Right: Lorenzo Alvary, as King Dodon, in "Coq d'Or"



Sedge Le Blang

## San Francisco Opera Revives Rimsky-Korsakoff Work; Season Best in Many Years

By MARJORY M. FISHER

**San Francisco**  
THE San Francisco Opera's revival on Oct. 11 of "Le Coq d'Or", which preceded an excellent "Pagliacci", fell short of the company's other productions this season, though the repeat performance on Oct. 15 was a great improvement.

"Le Coq d'Or", however, proved a remarkable showpiece for Lorenzo Alvary as King Dodon. The singer, whose English diction was remarkable, had rarely coped so successfully with both the vocal and histrionic demands in a comedy role on our Opera House stage. He also astonished everybody by performing an authentic Russian dance.

Mattiwilda Dobbs was a disappointment as the Queen. Though her voice was flexible and her singing facile, the projection was variable. The voice showed much inherent beauty, and she acted in character.

Raymond Manton was exceptionally good as the Astrologer, and sang remarkably well. Giorgio Tozzi, Margaret Roggero, Ruth Roehr, Heinz Blankenburg, Walter Fredericks, Willis Frost, and Winther Andersen completed the cast without raising it above amateur standards. It was an error to have a dancer serve as the Cock, but Carlos Carvajal did well under the circumstances.

The orchestra, under Erich Leinsdorf, sounded better in the repeat performance. Carlo Piccinato was the stage director.

The cast of "Pagliacci" on Oct. 11 included Leonard Warren, Roberto Turrini, Licia Albanese, Cornell MacNeil (an excellent Silvio), and Virginio Assandri. In the second performance Robert Weede was Tonio; and Heinz Blankenburg, Silvio. Although otherwise unchanged, the entire cast quite outdid itself in the repeat performance. Mr. Weede received a long ovation for his highly individualized portrayal. Mr. Turrini sang with nuance and restraint, and Miss Albanese was an exquisite Nedda of charm and naturalness.

Paul Hager added many interest-

ing touches to the staging, including street musicians to the final act. Ernesto Barbini conducted with splendid results.

"Lohengrin" on Oct. 14 was beautifully mounted, and Fausto Cleva

added luster and fresh insight to the Wagnerian score. In the title role Brian Sullivan amazed all the critical fraternity by singing with unforced power and beauty of tone. Inge Borkh sang Elsa expressively and with tonal loveliness. Cornell MacNeil did some of the finest singing of the season as the Herald.

Nell Rankin was a superb Ortrud, not only for her complete realization of the character but also for her vocal grandeur. Alexander Welitsch, as Telramund, was more impressive dramatically than vocally.

Leo Kerz's staging and lighting were immensely effective. Paul Hager's staging was remarkably interesting. The ensemble moved with precision, and the patterns of movement had been well devised and thoroughly directed.

The regular subscription series

ended with "Faust", on Oct. 18. Though not one of this year's better performances, the production gave Rosanna Carteri her only proper assignment of the season. Her Marguerite was lovely to see and hear. Cornell MacNeil's Valentin was excellent.

Cesare Siepi was a disappointment as Mephistopheles, for he did not possess any of the satanic majesty or sinister glee. Frances Bible sang well as Siebel. Other excellent singers included Jan Pearce, Katherine Hilgenberg, and Carl Palangi. Unfortunately, in the ensembles the voices of the principals did not blend.

Jean Morel produced beautiful results from the orchestra, particularly in the orchestral introduction. A successful stage entrance for Mephistopheles' first appearance was almost magically contrived by Paul Hager.

"Tosca" was given a special performance on Oct. 19, with Renata Tebaldi, Richard Tucker, and Robert Weede, the latter giving a fine portrayal of Scarpia. George Cehanovsky was a splendid and amusing Sacristan. Désiré Ligeti, Alessio De Paolis, Carl Palangi, Heinz Blankenburg, and Margaret Roggero completed the cast. Glauco Curiel conducted with a clearcut beat, and Carlo Piccinato was the stage director.

This fall the opera has enjoyed the most successful season—both artistically and financially—in many years. The new scenery for several productions has been justifiably commended, which would seem to indicate complete approval of the modernized staging by Leo Kerz.

## Los Angeles Host to San Franciscans

By ALBERT GOLDBERG

Los Angeles

THIS apparently is an opera year, for whereas local interest fell to an alarming point last year, the current Los Angeles season of the San Francisco Opera—its 19th here—has been marked by large audiences and great enthusiasm. It must be pointed out that the San Francisco Opera has this year made an all out effort to capture the public's interest, with a roster of notable singers, new and adroit staging procedures, and a repertoire fairly daring and for the most part intriguing.

The season opened Oct. 21 in the Shrine Auditorium with "Andrea Chenier", sung by Renata Tebaldi, Richard Tucker, and Leonard Warren, with Fausto Cleva to conduct—about as invincible a quartet as could be produced for this opera. The work of Katherine Hilgenberg, as Countess de Coigny, and Heinz Blankenburg, as Roucher—two Los Angeles winners of the San Francisco Opera's annual auditions—was particularly gratifying.

Carlo Piccinato staged the work effectively, and there was good work in other minor roles by Frances Bible, George Cehanovsky, Virginio Assandri, Alessio De Paolis, Margaret Roggero, Lorenzo Alvary, Désiré Ligeti, Carl Palangi, and others.

The second night's "Tosca" (Oct. 22) ran into some difficulties, but

came through as a good show in spite of the hazards. Robert Weede's voice was dimmed by laryngitis. Glauco Curiel's conducting, while the product of a basically fine talent, was not sufficiently mature to unfold as large a work as "Tosca" all in one piece. Dorothy Kirsten repeated her familiar Tosca, singing beautifully and acting with a zeal that gave the impression of spontaneity.

Roberto Turrini's Cavaradossi was sincerely dramatic and boasted a reliable supply of ringing top tones. Others in the cast were Mr. Ligeti, Mr. Cehanovsky (whose Sacristan was an individual bit of portraiture but light vocally), Mr. De Paolis, Mr. Palangi, Mr. Blankenburg and Miss Roggero.

"Lohengrin" at the Sunday matinee of Oct. 23 turned out better than anyone could have forecast, due principally to the masterly conducting of Fausto Cleva, who produced radiant sounds from the orchestra and held the proceedings to a strict conception of line and movement. Inge Borkh looked well as Elsa and sang with fine purity of tone and expressive phrasing. Brian Sullivan's Lohengrin was handsome and well sustained vocally.

Nell Rankin's forceful Ortrud made a great hit with the public, and Otto Edelmann was a figure of splendid authority as King Henry, with vocal resources to match. Alexander Welitsch's vocal attainments were a bit on the gruff

side, but he understood well the villainy of Telramund. Paul Hager's fresh staging followed the new Bayreuth principles, with no swan, no trees, no beards and no shields. Leo Kerz's sets were of clean-lined constructions, backdrop projections, and well-calculated lighting effects.

"Louise" on Oct. 25 had not a French singer in the cast, and the general mood and atmosphere were more San Francisco than Paris. Since Charpentier's dating romantic social tract needs local color, the performance left much to be desired. Dorothy Kirsten looked very attractive as Louise and rose to the heights of "Depuis le jour" with melting vocal persuasion, but only in the last act did she convey much of the spirit of the drama.

Ralph Herbert, as the Father, and Brian Sullivan, as Julien, were both miscast, despite valiant tries, and Claramae Turner's Mother was even more severe than called for, though well conceived and well sung. Jean Morel conducted as if he were familiar with the score, but he did not evoke much of its charm or poetry.

"Aida" on Oct. 26 provided a memorable display of heroic vocalism. As staged by Mr. Hager, with Mr. Kerz's simple but authentic sets and projections, the opera received quite the best treatment the San Franciscans have ever given this standby. Renata Tebaldi sang fabulously, in a manner to recall

(Continued on page 31)



Berko-Henry Studio

# RESEARCHER

*With his inquiring mind, Jerome Hines digs deeply for psychological background on his roles, is an avid student of the sciences and music*

By FRANK MERKLING

THE first American ever to sing both the great title roles of Moussorgsky's "Boris Godounoff" and Boito's "Mefistofele" was born 34 years ago in a town famous for its spectacular phenomena — Hollywood. Jerome Hines is something of a phenomenon himself, standing a spectacular six feet six and one-half inches in his stocking feet—a height that in the view of the United States Army, made him ineligible for military service—and boasting a frame to match.

Further specifications familiar to every good member of the Jerome Hines Fan Club include brown hair and a pair of hazel eyes which may truly be described as hypnotic, since their owner is a conscientious student of Mesmer. Hypnosis for Hines is not merely a party game but, self induced, a means to mental and physical relaxation before and during operatic appearances. (This may also help to explain why the singer likes what he calls the "Svengali-like" conception of Mephistopheles prescribed in the Metropolitan Opera's current 19th-century version of "Faust.")

These are but the most immediately impressive features of the Metropolitan's stellar native-born bass, a member also of Sol Hurok's blue-ribbon stable of concert artists. Back of Hines's brisk, assured, straightforward manner lies a diversity of interests not usually associated with an operatic glamor-boy—to use an accolade he has borne most unwillingly. Hypnotism is only one. For physical diversion this Mephisto turns either to spearfishing or ice skating, depending on the condition of the water available; his best record under the surface is 15 pounds in as many minutes. His record on the surface is not recorded.

Chemistry and mathematics, in which he majored at the University of California in Los Angeles, continue to be a major preoccupation. He contributes articles regularly to the National Mathematics Magazine, and his permanent home in California is equipped with an elaborate chemistry lab. Although Hines is particularly interested in such projects as attempting to synthesize amino acids, he is not above placing his know-how with flasks and retorts at the service of so practical an end as devising a magic potion for the first scene of "Faust" that will not blow up in the devil's face—as it did in his own before the Metropolitan started entrusting him with the preparation of the brew.

Even more lastingly useful to his career, however, is his interest in psychology, which leads him to make a careful study of every role he sings. He has sung 30 of them at the Metropolitan alone, from Boris to Ramfis and from Gurnemanz to Padre Guardiano. Contrary to popular belief, Don Giovanni is not necessarily a bass's favorite role.

"As a happily married man," he explains with a grin, "I'm not particularly absorbed in

convincing people what a great lover I am! I like to sing Don Giovanni, but I prefer Boris or King Philip in 'Don Carlo'. Frankly, I feel that the psychoanalytic stress often placed on Giovanni is anachronistic. It belongs to the 19th century, whereas Mozart's hero is really a chivalrous figure — though in a different way from what he would be today. I don't think he should be played as tragic. The Don should go to hell in a sportsmanlike manner: Mozart told us so by writing all of that scene except the statue's music in the key of D major."

The praiseworthy wife of this Don-turned-domestic is Lucia Evangelista, a well-known lyric soprano whom he married in 1952 when they both were singing with the Cincinnati Summer Opera. The Hineses have one child, two-year-old David Jerome, and are expecting another.

A couple of years ago the singer wrote an article for MUSICAL AMERICA in which he expounded his views on the interpretation of Boris. He has read a good deal on the tormented Russian monarch and more still on Philip II of Spain, who is especially fascinating to him. "This man to me," says Hines, "is the complete essence of strife, of a clash of positive and negative forces—a figure of frustration, even more complex than Boris."

Actually it is Moussorgsky's hero and not Verdi's who appears to have played the pivotal role in Hines's life to date. It was in "Boris" that the 25-year-old bass made his Metropolitan debut, on Nov. 21, 1946, shortly after winning a \$1,000 Caruso Award and only three years after receiving his B.A. in Los Angeles. That night he sang the Frontier Guard, but before long he had progressed to Pimen, the aged monk who reads the tsar's destiny. And in February, 1954—four days before his son was born—Hines donned the heavy robes and crown of Boris himself for the first time at the Metropolitan.

"Moussorgsky wrote music that seems to come

straight from you, from your own actions," he says enthusiastically. "The part of Boris is a symphony of motion; you have the feeling that the composer in his score is orchestrating space." Far from tiring of roles that require him to hide behind long mantles, gray wigs and gaunt make-up, Hines is fond of character parts or the very demands they make and opportunities they afford in characterization. He always applies his own make-up and takes the greatest pains with it. Moreover, from role to role he tries to vary his entire style of gesture, stance and movement as carefully as his grease-paint, adopting a broad line for Boris, a sinuous one for Mephistopheles, one that is all spirit for Guardiano, and so on.

There are three characterizations in particular that the empathetic bass hopes someday to perform at the Metropolitan: Archibaldo in Montemezzi's "The Love of Three Kings", Massenet's Don Quixote, and, above all, Mefistofele. "Boito's opera lacks the continuity of Gounod's 'Faust', but it has greater moments, I think—and a marvelous libretto. I once made a study cross-referencing Boito and Goethe—the many points they have in common and a few which they don't." Hines sang his first Mefistofele a couple of years ago at the Teatro Colón in Buenos Aires, but he has sung the French Mephistopheles upwards of 50 times. It was Gounod's villain that he sang most often whenever, as a UCLA undergraduate, he found time to sing with such groups as the San Francisco Opera (at the age of 19), the New Orleans Opera House Association (at 21) and Albert Coates's Los Angeles Opera Company, where his young colleagues included Nadine Connor and Brian Sullivan.

Hines made his professional debut when he was 18, not in "Faust" but in a production of "H.M.S. Pinafore" by the Los Angeles Civic Light Opera starring John Charles Thomas. His parents—"not musical in the least," says their

(Continued on page 13)

Associated Press

Two-year-old David Jerome Hines gets fond attention from his parents. Mrs. Hines is Lucia Evangelista, well-known lyric soprano







## Bing Bing

"Callas Plays Mahomet" blared a *Chicago Tribune* headline on Nov. 5 (Mahomet being a *Tribune* archaism for Mohamet) in its surprise announcement that Man Mountain Bing had gone to her in Chicago to bury the hatchet (if ever there was one) and sign her up for the Metropolitan. This rumoresque forced Mr. Bing's hand, and a few days later the official announcement came from the Metropolitan that America's own queen of La Scala, Maria Meneghini-Callas, had indeed set her pen to the dotted line and would open the season next year in the title role of "Norma", as she did with such pyrotechnical results at the Chicago Lyric Theater last season.

What the *Tribune* evidently did not know, however, is that the mountain already had gone to Mahomet (Mohamet?) in Milan last summer and made sweet concords with her during a recording session of "Aida", in which the diva was then engaged at La Scala. Thus Mr. Bing got the Metropolitan off the very sharp hook created by Miss Callas' sensational season with the Chicago Lyric Theater, which has been stealing the opera spotlight pretty consistently in this country since it began operations a year ago.

Mr. Bing also must be credited with some talent in legerdemain (or is it mesmerism?) in view of the Met's inviolable top fee of \$1,000 per night. Miss Callas quite recently has been quoted as saying: "The Met cannot afford me? I'm sorry. The Met will have to do without me."

So-o-o?

Meanwhile, Mr. Bing, apparently unperturbed by any gathering storms, appeared at the head of his company as guest of honor at the Metropolitan Opera Guild's 20th anniversary party at the opera house on Nov. 2. He made his "debut", wearing Lohengrin's helmet and carrying a fishing pole, in Lohengrin's swan drawn unenchantedly across the front of the stage by his four assistant managers, Messrs. Robinson, Allen, Rudolf and Gutman. At the end of the evening, he displayed another hidden talent by taking the baton for the playing of the National Anthem, which he conducted with verve but cut off rather abruptly at the end. But such versatility is not surprising in a man who has been known to sweep out the opera house and shift scenery when occasion demanded.

Stunning in a bright red wig and yards of diaphanous chifton, Salvatore Baccaloni gave a pregnant performance of the "Dance of the Seven Veils", of which none, fortunately, was in the wash. Among other members of the company who contributed more sedately to the proceedings were Risè Stevens, Roberta Peters, Richard Tucker, Laurel Hurley, Regina Resnik, Lucine Amara, Mildred Miller, Zinka Milanov, Thelma Votipka, Charles Kullman, Louis Sgarro, Clifford Harvuot, Osie Hawkins, Martial Singher, Gerhard Pechner, Brian Sullivan, Eugene Conley and Richard Leach. Conductors and accompanists were Fritz Stiedry, Kurt Adler and Tibor Kozma.

Representing the Guild on the stage were the president, Langdon van Norden, Mrs. John DeWitt Peltz, Mrs. Herbert Witherspoon, Charles M. Spofford, Lowell Wadmond and Mrs. August Belmont. Milton Cross was master of ceremonies.

## Bargain

The National Symphony people, who are nothing if not imaginative in their promotion of the orchestra in Washington, have come up with a true masterpiece in the way of inductive reasoning.

Evidently addressing Washingtonians of the bobby-sox set, the orchestra management suggests "If you are a juke box fan who thinks great music is expensive, then haul out your paper and pencil and follow this:

"The usual charge for playing one record on the coin fed phonograph is ten cents. The average length of the popular songs about two and one-quarter minutes or approximately four and a half cents a minute.

"The cost of a National Symphony concert on the series rate for students is only nine dollars for twenty concerts or 45 cents a concert. Each concert is about two hours long, so that breaks down to less than four-tenths of a cent a minute for fine music.

"In other words, it costs ten times as much for that scratchy phonograph record, a juke box date can't be compared with the fun of a dress-up evening at Constitution Hall and you don't have to hop up every couple of minutes to drop a dime in Howard Mitchell and the National Symphony Orchestra.

"The place to go to buy this bargain in music is the National Sym-

phony Box Office, 1330 G Street NW."

## Automation

We salute an unknown critic in London by publishing the symphony review written by an efficiency expert specializing in method engineering. After a concert in the Royal Festival Hall the specialist reported:

"For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

"All the 12 violins were playing identical notes. This seems unnecessary duplication. The staff of this section should be drastically cut. If larger volume of sound is required, it could be obtained by electronic apparatus.

"Much effort was absorbed in the playing of demisemiquavers. This seems an unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semiquaver. If this were done, it would be possible to use trainees and lower-grade operatives extensively.

"There seems to be much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of two hours could be reduced to 20 minutes, and there would be no need for an intermission.

"The conductor agrees generally with these recommendations, but expressed the opinion that there might be some falling off at the box office. In that unlikely event it should be possible to close sections of the auditorium entirely, with a consequent saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead."

## Number, Please

During their stay in New York, Emil Gilels and his wife telephoned Moscow every day to speak to their seven-year-old daughter, and one of the calls served a probably unique expediency. It seems that the Steinway piano in the Gilels Moscow home needed new actions and hammers obtainable only through Stein-

way and Sons in New York. When the Russian pianist presented his problem to Steinway he was advised, upon returning to Moscow, to note the number of his piano, write a letter back to the factory and the parts would be shipped to him promptly.

But Mr. Gilels insisted upon taking the parts with him. So, when making the usual evening phone call, he instructed his daughter to go to the piano and find the number. This she did, relaying the number carefully to her father via trans-Atlantic telephone. Thus Mr. Gilels became perhaps the first Russian visitor to go home with parts of a Steinway piano in his luggage as souvenirs of America.

## The Quick and Dead

In a recent London *Sunday Times* article, Sir Thomas Beecham said, relevant to his thesis as to what is genuine and what is bogus music: "In the theater we have only to think of Mozart, Rossini, Wagner, Verdi, Puccini, Gounod, Bizet and Massenet to couple their names automatically with the qualities that I have enumerated. These are the men, most of them long since dead, who are the mainstay of every opera house on earth..."

So far as I know, all of those fellows are dead—literally speaking. But perhaps Sir Thomas was being metaphysical. In that case, I am moderately curious to know just which composers Sir Thomas' ambiguous "most" includes. Or, to put it another way, which ones are left alive after "most of them" have been consigned to their eternal artistic graves.

Gounod and Massenet have been looking a little moldy lately. So has Wagner. But Rossini, Verdi and Puccini, it seems to me, discovered the Fountain of Youth somewhere along the line, probably tucked away in the Piazza del Duomo in Milan. And I'll bet a goatee that Sir Thomas thinks Mozart is still alive.

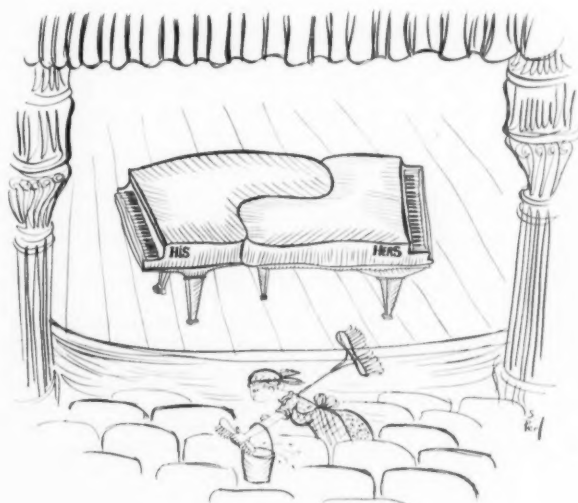
## Big Draw

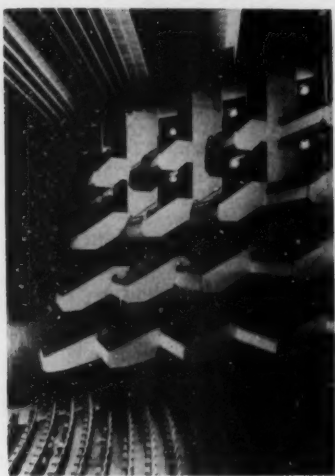
When the box office opened for the sale of tickets to the two New York recitals of David Oistrakh, Soviet violinist, a crowd estimated at 7,000 to 8,000 people was in line at 8 a.m. Marshalled four abreast, the ticket-seekers extended from the lobby of Carnegie Hall around the corner of 57th St., down Seventh Ave., and over half way down 56th St., behind the hall.

The 5,520 tickets available for the two performances were put on sale at 10 o'clock (rationed four to a customer) and were sold out by 12:30. Carnegie Hall officials could not recall a similar box office rush since the last appearance of Vladimir Horowitz.

This suggested to Johnnie Evans, manager of Columbia's recital department, the brilliant idea of having two identical sets of tickets printed for such overwhelming occasions, thus increasing the capacity of the hall from its normal 2,700 to 5,400, the purchasers understanding, of course, that they would have to take turns sitting on each other's laps.

*Mephisto*





Otto Rheinlander

**Hamburg**

VERY few of the opera houses that were destroyed during the war have been restored. But now, ten years later, we seem to be entering a period of restoration. At almost the same time invitations were sent out for the festive openings of new opera houses in East Berlin, Hamburg, and Vienna. In Berlin, on the famous avenue Unter den Linden, and in Vienna, on the Ringstrasse, overwhelming tradition ruled; the new buildings needed to conform with it in spirit and form.

Has Hamburg a tradition of such binding power? Certainly not, if by opera we mean a form of royal display, with a lavish setting framing a theatrical performance of decorative and illusionary splendor. But precisely this conception of opera was rejected by Günther Rennert, who has determined the policies of the opera on the Stephansplatz since 1946, in his address at the opening of the new house. The success of his unusual productions and his leadership give him the right to take such a step.

And so Hamburg has built him an opera house that does not follow earlier styles but whose large, luminous auditorium bespeaks modern architectural ideas. One may argue about the colors, the combination of cherry red upholstery, dull blue curtain, stained wood, and parchment colored seats (I find it very refreshing); one may find something bizarre in the loges, shaped like drawers and extending towards the stage like radiating rays of light; but the fact remains that the theater is as harmonious in its atmosphere as the acoustics are impeccable. It is an elegant, intentionally unostentatious theater, which creates a cheerful and festive atmosphere with its harmony of design. It is precisely right for the type of opera production that Rennert likes to give.

The festive week that launched Hamburg's new opera was intelligently planned. Three of the six works given were contemporary: Krenek's "Pallas Athene weint", in its world premiere; Egk's "Irische Legende", in its German premiere; and Orff's "Catulli Carmina" and "Trionfo di Afrodite". There were two Verdi evenings; no Wagner, and the festival opened with Mozart's "Die Zauberflöte".

In this programming we can discern a recognition of the living theater and of the ideals of a more realistic romanticism. That the "Zauberflöte" did not entirely satisfy our expectations was owing to certain basic facts. In Rennert's en-

semble opera there is little place for guest stars; he prefers to renounce an all-star cast rather than to import the best artists for each role. The opening performance, therefore, was musically immaculate and well sung, especially in the smaller roles, but as a whole it represented a triumph of production rather than of great voices.

To begin with, Mozart's "Zauberflöte" was, as Rennert emphasized in his speech, a confession of faith. Not only because this work represents the beginnings of German opera, but even more because it deals with the profoundest human problems and solves them in a spirit of enlightened tolerance. At the threshold of Singspiel and opera, it unites noble and popular elements in a unique synthesis.

The performance revealed everywhere the stamp of the producer. It showed the clear, always cultivated sense of staging, aware of every detail, that imbues Rennert's productions with authenticity and personal style. And if occasionally the coarseness of the libretto and of the miming seemed to be toned down, we should not attribute this merely to the festival circumstances of the performance. It was perhaps an intentional shifting of the emphasis from Schikaneder to Mozart, from the boisterous magic fantasy plays of Vienna to the eternal values of the musical score. In this sense, Ita Maximovna's scenery was also more dignified and imposing, and less fantastic than her earlier settings of the work. Such motives as the mountains of pyramids and the massive stone portals of Sarastro's realm or the weird human throne on which the Queen of the Night stands are more typical of this scenic conception than the

## New Opera House Avoids Tradition; Krenek Work Given First Performance

By H. H. STUCKENSCHMIDT



Rosemarie Clausen

droll team of lions, in which the spirit of Walt Disney is blended with that of ancient China.

That Hamburg's opera is an ensemble theater was sensed in the spirit of collaboration and close ensemble in the casting and singing of the opening night. That individual performances were not outstanding and that some roles were not filled entirely satisfactorily was in the nature of things. But there was balm for the ears in the singing of Rudolf Schock, as Tamino; Horst Günter, as Papageno; Anneliese Rothenberg, as Papagena; Kurt Marschner, as Monostatos; of the Three Ladies; and of the Boys, who glided to earth in a swing. Visually, too, there was much to delight the spectator. And Leopold Ludwig was a conductor who cherished Mozart in his heart and was also an admirable accompanist.

Anne Bollinger, young American soprano who has been a member of the Hamburg Opera Company for three years, has made great vocal progress. In the role of Pamina she was not entirely satisfactory, technically speaking, for the G minor aria was somewhat labored in execution. One could also have wished for a more brilliant performance of the role of the Queen of the Night than that of Colette Lorand, whose coloratura sounded stiff and hard in quality. But this did not hinder the warmth of the applause.

Although Rennert does not want a star theater, but an ensemble of young artists, it should not preclude the possibility of engaging outstanding singers for such special occasions as this festive premiere, which was attended by Theodor Heuss, President of the Bundesrepublik.

The Krenek premiere seemed all the more impressive. Pallas Athene weeps in this opera over the defeat of Athens, of freedom of thought, of the conception of independent thinking, which died with Socrates. Krenek, who was again his own librettist, has written a tragedy on the ideas of democracy. The elusive central figure in the conflict between Athens and Sparta is Alcibiades. His rival and victorious enemy is Meletos. Both are products of Socrates' school, to which they do as little honor as the radical pacifist Meton, who betrays his own cause, the most repellent figure in the opera.

Alcibiades, idol of the people, is suspected of having overthrown the statue of Hermes and of having violated the Priestess Althaea in the sanctuary. He goes over to Sparta offering his services to King Agis, but carrying off the king's wife at the same time. In a mountain cave they all meet again: Socrates, who sees the unholy harvest of his teaching; Meletos, who kills Meton, because he betrays the secret of the desecration of the sacred image; Alcibiades, who falls victim to Althaea's hatred; the Spartan Queen Timaea, who follows him into destruction. The final scene shows the triumph of the Spartans over the Athenians and ends with the mighty lament of the female chorus from which the weeping of the goddess Pallas Athena emerged at the beginning of the opera.

**Cultural Pessimism**

Krenek wrote about his relation to the classic world in an article in the Festschrift of the Staatsoper. In 1923, he treated the Orpheus myth in Oskar Kokoschka's drama with the formulas of an ecstatic expressionism. In 1929, his "Leben des Orest" was entirely in the vein of surrealism, with a mingling of Hellenic motives with jazz and the modern age. This new opera, treating historical facts freely and imaginatively, is an expression of the deepest cultural pessimism, especially noticeable in the figure of Socrates, whose wisdom and teaching become a *reductio ad absurdum*. The parallels to our own time are very plain. Western democracy and individual freedom fall before the totalitarianism of the Spartan idea of the state. In every scene of the opera, which contains three acts with a prologue and epilogue, we sense a warning voice, urging us not to abuse the rights of freedom in fighting for freedom and right. That the pacifist in this work also becomes a traitor instead of following the path of Gandhi removes

(Continued on page 31)



# PERSONALITIES



Funice Podis visits members of Russian housing delegation who heard her as soloist with Fort Wayne Philharmonic. Marshall Turkin, orchestra manager, is at left

OPERATED on last summer for a foot ailment, **Sir Thomas Beecham** was forced to cancel several concert engagements until Nov. 2, when he conducted an orchestra program in Manchester, England, wearing slippers and sitting in a chair. After the concert, the audience rose and cheered until Sir Thomas limped back, sat down, and conducted an encore.

**Claudio Arrau**, suffering from a severe attack of bronchial fever, was advised by his doctors to forego the strenuous series of four Mozart recitals he had scheduled in October and November in Town Hall, New York.

**Gregor Piatigorsky** has acquired the "Batta" Stradivarius from the Havemeyer Collection. Considered one of the finest cellos in the world, the "Batta" was made in 1714 and was named for the Belgian cellist Alexandre Batta, who bought it for 300 pounds over a hundred years ago. Not played in public since the turn of the century, the "Batta" will be heard on Jan. 13, when Mr. Piatigorsky gives his first recital of the season, at Stanford University.



Conti-Press

Theodore Heuss, left, president of West Germany, with Anne Bollinger and James Pease, American members of the Hamburg Opera, at opening of city's new opera house

**Edmund Kurtz** played three times in London during the month of October. The cellist gave a recital and was soloist with the BBC Symphony, under Sir Malcolm Sargent, in the Khachaturian Concerto, and with the Royal Philharmonic, under Dean Dixon, in the Dvorak Concerto. On Dec. 8 and 9, Mr. Kurtz will be heard with the New York Philharmonic-Symphony.

**Camilla Williams**, who recently sang at the Vienna Opera, has been engaged to sing the title role of "Aida" in Berne, Switzerland, on Nov. 19. She has also accepted an invitation to tour Israel during August, 1956.

**Blanche Thebom**, **Cesare Valletti**, **Luben Vichay**, and **Jacob Lateiner** will be soloists in the annual Bagby Memorial benefit concert, on Dec. 2 at the Waldorf-Astoria Hotel in New York.

**Walter Hautzig's** recent Mexican appearances included one with the Guadalajara Symphony. The pianist thereafter embarked for a tour of Switzerland, Spain, and the Scandinavian countries.



Dorothy H. Watts

Licia Albanese, left, receives congratulations from Elisabeth Schwarzkopf after "Don Giovanni" in San Francisco. Miss Albanese was Donna Anna; Miss Schwarzkopf, Donna Elvira



Knut Skarland

Ellabelle Davis and Robert Levin, Oslo accompanist, during the soprano's latest Scandinavian tour

## Jerome Hines

continued from page 10

son—had been somewhat dismayed to find him being seduced out of the laboratory and onto the stage. (Possibly the elder Hines, an associate producer in filmdom, saw beyond the glitter of footlights all too clearly.) But they did what they could to help. Young Jerry, who at 16 had attained nearly his full growth, was taken to study with Gennaro Curci, a voice coach for Gigli and Schipa whose brother had married a fabulous coloratura by the maiden name of Amelita Galli. Curci had been prepared to announce that he did not accept children as pupils. When he saw the young giant, however, his eyes opened wide; when he heard the boy sing, his mouth gaped in astonishment. That was the beginning of a fruitful relationship that ended with Curci's death last April. During his entire career, Hines has had only one other teacher: Samuel Margolis, who has been his East Coast mentor since 1950.

"A singer needs a teacher all along," believes the Southern California stalwart, the first American to star in the major bass roles since Herbert Witherspoon. (Last season at the Metropolitan he was the first native artist to sing Tristan's King Marke in 39 years.) "A teacher keeps him out of bad habits."

Time has evidently proved him right, since the Hines career has advanced with almost

monotonous regularity. In nine years at the Metropolitan he has scaled its every height. He sings at Glyndebourne, Munich and Edinburgh, where he added to his repertoire of devilish roles one of the newest of all: Nick Shadow in "The Rake's Progress". He is in constant demand on radio (Voice of Firestone) and television (Toast of the Town). Shortly he will return from his eighth nationwide concert tour, lasting a month and a half.

Yet Hines—like the hero of "Faust" instead of the villain—looks continually for new outlets for his inquiring mind, his restless energy. The outlet that occupies him most seriously these days is musical composition, which he has studied in California. Taking his cue perhaps from the saintly Gurnemann, the bass is writing an operatic trilogy on the life of Christ. On a less ambitious level he is already a composer of some achievement, having published one song and copyrighted a score of others. He has also created a setting for the Twenty-third Psalm. But the trilogy absorbs most of his time.

"Christ will be a bass, of course," Hines admits, "and Judas a tenor. The style of the music? You might call it turn-of-the-century; my influences quite frankly are Wagner, Mousorgsky, Puccini. (What phrasing in Puccini! It's impeccable.) Debussy, no. Debussy negates the vocal line too much to be endorsed by a singer—even if he did make wonderful use of silences. Now there's a subject I want to write on someday: silence in music. People don't realize how dramatic a total absence of sound

can be. It's like holding your breath when you're very anxious about something. In my opera, do you know how I'm handling the moment when Judas leaves the Last Supper? The audience knows that here is the man who will betray Jesus, but there's no stormy orchestral outburst at this point. Silence. Dead silence that you could shatter by dropping a pin."

There is one part that Hines has never sung on stage and probably never will, since there are few such in opera and veritably none for a bass: the devoted family man. This is his real-life role. Always extremely close to his mother and father, he has made the quick change to married life and parenthood with an ease worthy of—well, of Mephisto. He and Lucia, unless their engagements keep them apart, always attend each other's performances; these two find separate careers mutually enriching, not dividing.

After a number of years in an uptown New York hotel, they have moved only lately to South Orange, N. J., where the growing family will enjoy—if not spearfishing—at least grass and fresh air. All in all, Jerome Hines's life is the picture of a "compleat" performer. A perfect devil with the test tube, a man of God with music paper and pen, he is also the serious scholar of Goethe and geometry, as well as the strapping California boy who loves to play outdoors. The only part of the picture that is missing altogether is the frustrated father-husband—which may be why the role of King Philip in "Don Carlo" challenges him so!

## Donaueschingen Festival Tame Affair

By EVERETT HELM

Donaueschingen, Germany

THE annual Donaueschingen Festival is not only the shortest but also one of the most radically-inclined of all festivals. Since 1921 it has been a hotbed of avant-garde music.

In the 1920s such revolutionary composers as Hindemith, Alban Berg, Krenek, Bartok and Schönberg excited riots and near-riots with their unheard-of audacities. Since the festival's revival in 1947 the avant-garde tradition has been cultivated by the Donaueschingen Society for the Friends of Music and Heinrich Strobel, director of the music department of the Südwestfunk, in whose hands rests the responsibility for choosing the programs. But it is no longer an easy matter to incite riots through the performance of "radical" music. The audience listened to the Six Bagatelles for String Quartet by Anton Webern with rapt attention and was obviously enchanted by this sensitive, extraordinarily concentrated music.

In past years a composition of Pierre Boulez has been good for a near-riot or at least a strong audience reaction. This year however his "Livres pour Quatuor" provoked only mild applause and not a single whistle or catcall. The audience gave the impression of finding this music boring, as indeed it is. Taking Webern's style as his point of departure, Boulez proceeds in a most un-Webernian manner. His works go on interminably (the entire "Livres pour Quatuor", of which 3 movements were heard, lasts 1½ hours). The movements can scarcely be told apart. It is true that the music is constructed most systematically on a serial basis and that it is on paper quite logical. But in the concert hall it gives the impression of being unorganized and random.

### Webern an End

The feeling is inescapable that Boulez and other post-Webernians commit the fundamental error of taking Webern as a beginning, rather than recognizing the fact that Webern represents the end of a development that begins with Schönberg's works in the 12-tone system.

We are not suggesting that Webern should or can be ignored, nor that his highly personal musical language cannot in some form or other be incorporated into the general musical stream of 20th-century music. But the pronounced followers of Webern have not yet found a valid way of so doing. It is not enough to repeat typically Webern methods, techniques and gestures in an extended and thickened form, any more than one can extend a Mozart sonata to the proportions of a Bruckner symphony.

Precisely for this reason, the "Quintet in Memory of Anton Webern" by the young Belgian composer Henri Pousseur failed to come off. The writing is certainly competent, and Pousseur is clearly talented. But the length of the work and the thick textures combine to

make this work seem academic.

Bernd Alois Zimmermann (Germany) on the other hand succeeded in integrating into his Sonata for Viola Solo certain elements of Webern style. This relatively short piece has form, purpose and a strong expressive quality. It is perhaps highly relevant that Zimmermann, in his previous works a fairly strict follower of 12-tone practice, states in his program note that he is in this work concerned with achieving "a form of musical expression that is no longer comprehensible exclusively in terms of rational associations"—in short, that does not depend entirely on serial technique. Here is a very curious matter indeed: a young composer who has been brought up on 12-tone methods suddenly discovers that there is another kind of continuity that depends purely on "musical gifts, imagination and expressive power" and that is on a higher plane than purely rational procedures.

The only hint of public protest against musical "modernity" was heard after the performance of Yannis Xenakis' "Metastasis" for orchestra. This young Greek composer feels, as his program note states, that the audience must be "drawn into the music, whether it so wishes or not" and that "the sensual shock must be as perceptible as thunder and lightning". Xenakis' shock treatments consisted of a series of sweeping glissandos in the strings that sounded precisely like sirens. These were followed by not uninteresting squeals, squeaks, wheezes and grunts from the wind instruments. Then the piece collapsed into incoherency.

### New Dallapiccola Cantata

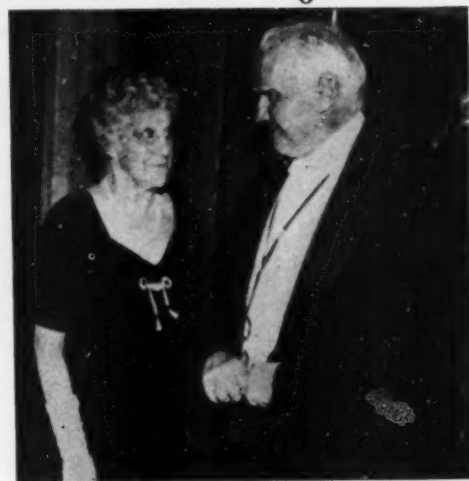
Luigi Dallapiccola's cantata "To Mathilde" received its premiere. For female voice and reduced orchestra, these settings of late Heine poems recall strongly the expressionist manner of Schönberg. Despite some moving passages, the work is not entirely convincing. The overly dramatic treatment is out of keeping with these intimate texts, which in this setting are drawn out to disproportionate length. The interpretation by Magda Laszlo left nothing to be desired.

In striking contrast to the many "problematic" works on this year's festival program was Mordechai Sheinkman's Concerto for Piano and Orchestra, in which this American composer appeared as soloist. The concerto is direct and unpretentious and marked by great transparency of texture and technique. It is a tonal work, making free use of chiefly diatonic dissonance, not without a certain influence of Sheinkman's former teacher, Boris Blacher.

The performances, which included eight premieres, were on the same high plane as in previous festivals. The remarkable Hans Rosbaud conducted the orchestra of the Südwestfunk with characteristic authority.

In a round-table discussion of the question "Where do we go from here?" ("Wie soll das weiter gehn?"), ten critics, composers and experts from related fields attempted to play oracle regarding the future of modern music. What was meant to be a lively and provocative discussion turned out to be a rather tame and somewhat boring affair.

## In The News 20 Years Ago—1935



Mrs. Andrew Carnegie and Walter Damrosch reminisce about the history of Carnegie Hall at a gala concert on Nov. 25, 1935, commemorating the centenary of Carnegie's birth.

Only one of the speakers provoked a really positive reaction. A member of the local city council (it is not clear why he was asked to participate) took it upon himself to represent the reactionary layman's point of view. Amid whistles and catcalls he blustered on about the absence of "beauty" in modern music.

### Theodore Steinway Succeeded By Son

Theodore E. Steinway has announced his resignation as president of Steinway and Sons. He is succeeded by his son, Henry Ziegler Steinway, who was vice-president and factories manager of the piano manufacturing firm. Theodore Steinway, who has been president for 28 years, will remain as chairman of the board of directors. Henry Steinway, after his graduation from Harvard College in 1937, served as manufacturing apprentice and as assistant factory man-

ager in the Long Island City Steinway plant until entering military service in 1943. In 1945 he returned to the firm, shortly became factories manager, and was elected vice-president in 1946.

### Tucson Symphony Lists Season's Plans

TUCSON, ARIZ.—The Tucson Symphony Society opened its season with a concert on Oct. 18, under the direction of Frederic Balazs. The orchestra plans to perform the "Eroica" Symphony; Saint-Saëns' Third Symphony; Schubert's Second Symphony; "An American Symphony", after Walt Whitman, by Frederic Balazs; and works by Bloch, Bartok, Honegger, and other contemporaries. Liszt's "Dante" Symphony is now being rehearsed. At least five children's concerts will also be presented, in which student contest winners will perform; and a school dance group will perform a Bach fugue and the Berceuse and Finale of "Firebird".

### MUSICAL AMERICA'S REPRESENTATIVES

United States	Foreign Countries
ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.	ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
BALTIMORE: George Kent Bellows, Peabody Conservatory.	AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
BUFFALO: Berna Bergholtz, Buffalo Public Library.	Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.
BOSTON: Cyrus Durgin, Boston Globe.	AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
CHICAGO: Howard Talley, Music Dept., University of Chicago.	BELGIUM: Edouard Mousset, Rue d'Arion 22, Brussels.
CINCINNATI: Mary Leighton, 506 East Fourth St.	BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.	CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.
DENVER: Emmy Brady Rogers, 1000 East First Ave.	Colin Sabiston, 200 Cottingham St., Toronto.
DETROIT: Richard Fandel, 325 Merton Rd.	DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.
HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.	ENGLAND: Cecil Smith, London Daily Express.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.	FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.	GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.	Everett Helm, Mohlstrasse 9, Stuttgart.
Albert Goldberg, Correspondent, Los Angeles Times	HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.	ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.	Peter Dragadze, Via Anfossi 18, Milan.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.	Cynthia Jolly, Via dei Gracchi 126, Rome.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.	MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D.F.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.	PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.	SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.	SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.
SEATTLE: Maxine Cushing Gray, The Argus.	SWEDEN: Ingrid Sandberg, Lidingsö 1, Stockholm.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.	SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.



# OPERA at the City Center

## Carmen, Oct. 22, 2:30

Herbert Grossman made his debut as a conductor with the New York City Opera on Oct. 22, with "Carmen". He gave unusually perceptive attention to and had good control of orchestra and singers. He was thoroughly familiar with the orchestral score, the singers' parts, and the stage action, and he gracefully maintained the musical continuity. The orchestral preludes were also interpreted felicitously. His absorption in the music, admirable though it was, did not always permit quite the degree of excitement and color there might have been.

Stephen Kemalyan, appearing for the first time as Escamillo, had prepared himself assiduously for the part, for which he was well cast, and he sang well. However, he did not muster sufficient bravura and stage presence for the role on this occasion.

Gloria Lane again provided great pleasure with her brilliant voice in the title role, and was captivating in her characterization of the willful temptress. Rudolf Petrak, as Don José, made little impression in the first scenes, but grew steadily in dramatic power. He was very moving in the final act. Also in good voice were Mary LeSawyer, who substituted ably for Peggy Bonini, as Frasquita; Joshua Hecht, as Zuniga; and Dolores Mari, as Micaela.

Others in the cast were Margery Mackay, as Mercedes; Michael Pollock, as Remendado; and Arthur Newman, as Morales. The children in the first scenes were charming singers and delightfully playful soldiers.

—D. B.

## The Bartered Bride, Oct. 26

The 37th anniversary of the founding of the Czechoslovak Republic was celebrated by the New York City Opera with a revival of "The Bartered Bride", an opera the company has not presented for nine years. Alice Masaryk, whose father was the first president of the republic and whose mother was a sponsor of Smetana, spoke about the composer and of the opera that was written "to give his country good and joyous music".

Unfortunately, the revival was not always good and joyous. All the elements were there to make a good performance, but the parts did not add up to a satisfactory whole. After a rather pale overture, the orchestra, under Julius Rudel, played vigorously if a little roughly. The new staging by Glenn Jordan was satisfying, considering the problems of presenting large groups on the small City Center stage. The scenery was also appropriate, though only one set was used. (The Inn scene took place on the village square). The English translation by Joan Cross and Eric Crozier helped speed up the action. But the carnival spirit was lacking until the final act, and this, after all, is the essence of the work.

Peggy Bonini handled the role of Marenka well. Her best singing was in the final act when she expressed the young girl's grief for her lover's supposed renunciation with sensitivity and beautiful pianissimo tones. Davis Cunningham, as Jenik, was vocally more convincing than dramatically, and Jan Rubes made an amusing character as Kecal. For this listener's taste, Jack Harrold's portrayal of the stuttering Vasek was too much on the burlesque side, and he was made up to resemble Buster Brown. Maria Teresa Carrillo, making her City Center debut, sang Esmeralda neatly.

Also included in the cast were Richard Torigi, as Krushina; Mija Novich, as Ludmilla; Arthur Newman, as Tobias Micha; Marjorie Mackay,

as Hata; Michael Pollock, as the Ring Master; and Thomas Powell, as a Clown. Ray Harrison's ballet seemed lacking in rehearsals. —F. M., Jr.

## The Merry Wives of Windsor, Oct. 28

With one exception, the cast of the New York City Opera's lively and good-looking production of "The Merry Wives" remained the same as it had been earlier in the current season. Misses Curtin and Evans turned in their customary pert characterizations as Mistresses Ford and Page, respectively, while Peggy Bonini continued to impress one as having strengthened her grasp of the role of Anne—musically as well as dramatically—since last season.

The newcomer was John Druary, who sang the part of Fenton for the first time with the company. Like Anne, Fenton is a character who must make the most of the brief time allotted to him onstage if his one big scene, the first in Act III, is to attain to the specific gravity Nicolai intended: a weight of tender feeling to offset all the roughhouse and burlesque that have gone before and prepare the listener for the gossamer world of Windsor Great Park. The vocal responsibilities of the part are perhaps the heaviest in the opera. If Mr. Druary did not quite succeed in making the audience forget these several burdens, the fault was not so much his as the composer's and the occasion's. What he did succeed in doing was to sing throughout with welcome purity of style and attention to detail, not to mention a modest sincerity that all but made up for whatever his Fenton lacked in the way of open-throated ease or histrionic assurance.

The other men in the cast performed familiar parts with familiar aplomb; Michael Pollock's Slender and John Reardon's Caius were genuine comic creations. Only Richard



Impact

Davis Cunningham (Jenik) and Peggy Bonini (Marenka) in "The Bartered Bride"

Wentworth seemed insufficiently lusty, as Falstaff. Joseph Rosenstock led a spirited reading of the score. —F. M.

## Cinderella, Oct. 29, 2:30

At this performance Davis Cunningham made his first appearance as Prince Ramiro in Rossini's "Cinderella". Although Mr. Cunningham does fine work upon occasion, coloratura singing is not his cup of tea. He looked well, acted competently, but the technical demands of the role were beyond his reach—a comment that can be made in large measure for Rose-

mary Kuhlmann's Cinderella also.

The minor roles were negotiated with considerable skill. Though Donald Gramm has been in better voice, his portrayal of Dandini and his vocal flexibility were still most satisfying. Combined with Richard Wentworth's comic Don Magnifico, the second act duet came through again as a show-stopper. Peggy Bonini highlighted the afternoon with her aria "Poor Clotilde". She sang prettily and transmitted a wonderful comic sense from time to time. Edith Evans was fine as the farcical Tisbe; Arthur Newman was Alidoro. In general the performance lacked the sparkle inherent in the score. Joseph Rosenstock conducted. —M. D. L.

## Other Performances

A repetition of "Madama Butterfly", on Oct. 23, listed Joshua Hecht as singing Bonze for the first time. On Oct. 29, in "Die Fledermaus", Beverly Sills made her debut with the company, as Rosalinda, and Jacqueline Moody took the role of Adele for the first time. "Troilus and Cressida" was repeated on Oct. 30 and Nov. 1, with the same cast as in the first performance.

The third performance of "The Golden Shippers", on Nov. 2, offered four newcomers to the cast: Beverly Sills, as Ophelia; Margery Mackay, as Solochka; Arthur Newman, as the Mayor; and Edith Evans, as the Czarina. In "The Bartered Bride", on Nov. 3, Richard Wentworth sang the part of Kecal for the first time. Mark Elyn made his debut with the company, as Marquis d'Obigny in "La Traviata" on Nov. 4. Stephen Kemalyan was a new Leandro in the Nov. 5 matinee of "The Love for Three Oranges". Robert Rue made his debut with the company, as Morales in "Carmen" on the afternoon of Nov. 6. In the same performance, Richard Cassilly sang Don José for the first time.

## Northwest Opera Visits Five Cities

### Seattle

SUCCESS in several directions marked the fall season of the Northwest Grand Opera Association. Staying with the formula established in 1951—imported stars on a local base of chorus, orchestra, and soloists—general director Eugene Linden presented eight performances of two operas in five cities: Seattle, Spokane, Tacoma, Portland, and Vancouver, B. C.

He drew three principals from the Metropolitan Opera roster, Salvatore Baccaloni for "The Barber of Seville", and Walter Cassel and Eugene Conley for "Tosca". From the New York City Opera came Frances Yeend to sing her first Tosca. John Lombardi came for the role of Figaro, which he has sung with the San Francisco Opera, and Los Angeles tenor William Parsons sang Count Almaviva. Another Californian, Glynn Ross, lent his energetic talents as stage manager. Sets were designed by Jacob Elshin.

The performances drew well even at a \$5 top in the 1,800-seat Moore Theater. Over 3,000 persons came to Spokane's new city-owned Coliseum to hear their first grand opera in 20 years. Thanks to the help of a finance committee and good box-office returns, all bills have been paid (in contrast to last season's almost year-long difficulties), and Mr. Linden is planning an eighth production for mid-April.

Artistic highlight was the Scarpia of Walter Cassel—surely sung, pro-

foudly realized and dramatically correct. Miss Yeend was a striking figure in her lavish costumes, possessed a thorough dramatic groundwork for the role; with time she may bring to it more passion and temper. Vocally she and Mr. Conley made a strong impact.

Both operas were sung in Italian, which somewhat lessened the audience fun with "The Barber of Seville". Mr. Baccaloni needed no language to put over his well-known depiction of Dr. Bartolo. Janice Pearl of Seattle was Rosina. She was at home in the coloratura work but too arch and flouncy to be watched with pleasure. Members of the Seattle Symphony gave excellent support in the pit, and Mr. Linden kept a firm hand on all proceedings.

Announcement of personnel for the orchestra's own 52nd season, which opened Oct. 23 with Milton Katims again as musical director, reveals a group of 83 musicians, a change of concertmaster from Walter Sundsten, who will step down to assistant concertmaster in order to devote more time to teaching, to Frank Beezhof, for the past several years a member of the first violin section.

For the first time in its history the City Council has voted an indirect subsidy to the orchestra. In the 1956 budget \$7,000 is earmarked for free symphony concerts for children, to be administered through the Park Department.

The Seattle Women's Symphony,

directed by Rachel Swarner Welke, bass clarinetist with the Seattle Symphony, made its formal debut in September. It is chamber orchestra in size, and with its policy of presenting American works at each performance (the first was the bright new "Variations on an Ancient Tune", by John Verrall) it can fill effectively an empty spot on the city's otherwise crowded calendar.

Music Performance Trust Fund money is being spent effectively by Musicians' Association president Leslie ("Tiny") Martin. Fund financing has gone into an SRO fall series of six chamber-music concerts arranged by Ronald Phillips at the Seattle Art Museum, three concerts in junior high schools by the Seattle Women's Symphony, and a comprehensive "Music for Youth" program which includes performances by small ensembles in each of the high schools.

The personnel for three concerts by resident artists, to be presented as an adjunct of an NCAC series at Hugh Becket's Moore Theater, has been announced. They will be paired as follows: the Leonard Moore Chorale, and 17-year-old Chris Harris, both violinist and pianist; the Peter Marsh Quartet, and Lois Hartzell, soprano formerly with the San Francisco Opera; the Dorothy Fisher Junior Ballet, and Lynn Palmer, for several years principal harpist with the Philadelphia Orchestra.

The *Argus*, Seattle weekly, made a welcome gesture in support of music by compiling a season calendar of 165 events in the area and distributing 1,000 free copies.

—MAXINE CUSHING GRAY

**A**LTHOUGH Rafael Kubelik has spent a good deal of time in London since midwinter studying the day-by-day functioning of the Royal Opera House—and even preparing and conducting a production of “The Bartered Bride”—his actual term of service (a three-year contract) as musical director of the operatic aspect of Covent Garden did not start until Oct. 1. Within two days of this date he was hard at work, with Gré Brouwenstijn and Ramon Vinay as well as various singers of the regular roster, on preparations for Verdi’s “Otello”, with which the autumn season opened on Oct. 17.

He had an opportunity within his first fortnight to show that he intended to be boss: Tito Gobbi, engaged to sing Iago, did not show up for rehearsals at the stipulated time. To Mr. Gobbi’s distress, Mr. Kubelik removed him from the cast and substituted Otakar Kraus, who had been scheduled to sing Iago later in the season. Mr. Gobbi’s argument that he had sung the role more than a hundred times failed to soften the musical director, who explained that it was not Mr. Gobbi’s artistic competence that was in question, but his ability to gauge his performance to Peter Potter’s new stage direction, Georges Wakhevitch’s new settings and costumes, and Mr. Kubelik’s musical interpretation. Covent Garden patrons, who had paid an increased price for “Otello” tickets, were naturally distressed to lose an opportunity to hear Mr. Gobbi, who is much admired in London; but they were also ready to applaud Mr. Kubelik’s insistence upon a satisfactorily prepared ensemble.

#### Gala Affair

The opening night had a gala aspect. Everyone wished Mr. Kubelik well, after four lean years in which (since the resignation of Karl Rankl in 1951) the Royal Opera has had no musical director. The performance was not the most brilliant one of “Otello” ever given, but it was in every way an honorable one. Mr. Kubelik showed a real understanding of both the dramatic values of the score and its formal construction; what he lacked was a crowning touch of eloquence, and the ability—which comes from more extensive practice than he has had—to know what a singer is going to do *before* rather than *after* he has done it. The orchestra played cleanly and beautifully; the chorus sang expertly, if (as nearly always at Covent Garden) rather academically and untheatrically; the minor principals knew their parts more than superficially, and one of them, the Australian tenor John Lanigan, made an outstanding Cassio.

For the spreading and wildness of Mr. Vinay’s voice in the first act Mr. Kubelik could hardly be blamed; and anyway the Chilean tenor soon began to sing well, and gave his usual imposing characterization. Miss Brouwenstijn, whose singing has gained a *spinto* warmth and urgency in the last two years, looked appealing, and vocally was one of the best second-class Desdemonas I have heard. Mr. Kraus, one of the company’s most forceful and intelligent artists, was a genuinely fine Iago, finding both visual and vocal ways of projecting the suave exterior and sinister soul of a character too many baritones

#### LONDON

## Kubelik Displays Firm Hand As He Assumes Direction Of Opera at Covent Garden

By CECIL SMITH

impersonate by mere cliché. All these people were on the whole intelligently guided by the stage direction of Peter Potter, who has become assistant staff producer without ever having directed an opera before. Mr. Wakhevitch designed a series of eye-pictures that shrank the stage without contributing much to the meaning of the action, and his costumes were not nice at all.

The opening “Otello” was followed by a “Carmen” of unspeakably low musical and dramatic quality. This could have been passed over in kindly silence, if the visiting Mayor of Moscow had not elected to attend the opera on this particular night. Since Moscow sets such store by the achievements of the Bolshoi Theater, it was humiliating to have him take away memories of just the sort of performance Mr. Kubelik hopes to eliminate as soon as he has time and resources.

There was also a wretched “Turandot”, hopelessly conducted by Reginald Goodall, a member of the staff, and disenchantingly sung (in the title role) by the Stuttgart soprano Maria Kinas, who used to be Kinasiewicz. James Johnston’s superb Calaf—one of the best I have ever seen or heard—alone saved the day. The first fortnight also included a gala performance of “The Bartered Bride” at which the Queen entertained the President of Portugal and his wife—a somewhat unhappy choice of subject, many felt, since Princess Margaret was in the audience. And there was a “Rosenkavalier”, admirably conducted by Rudolf Kempe, with Sylvia Fisher as lovely-sounding a Marschallin as ever and Constance Shacklock still one of the world’s best Oktavians.

Miss Kinas’ home team, the Stuttgart State Opera, made a September visit to London, at the invitation of the London County Council—which meant that the four operas in the repertoire were given at its Royal Festival Hall, which imposes enormous limitations of production. The opening bill, “Elektra”, looked best of any of the conventional stagings, for it is feasible to play this opera effectively on a stage that lacks depth. “Tristan” looked little short of ridiculous. “The Magic Flute”, about which my colleagues spoke aspersively, I missed. But the other Stuttgart stage directors were made to look a little silly when Wieland Wagner’s “Fidelio” came along at the end of the engagement. The Bayreuth genius rose effectively above all the limitations of the concert platform, and his production—despite countless arguable fea-

tures—was alive with conviction and originality.

The level of the Stuttgarters’ individual performances was disappointing. Gustav Neidlinger, it is true, was impressive in both voice and action as Kurwenal and Pizarro. Inge Borkh sang well as Elektra, and offered an interesting, though very modern and Freudian, interpretation. Gré Brouwenstijn, a guest as Leonore, looked wonderfully slender, and sang with vital tone, though not flawless coloratura. But Martha Mödl and Wolfgang Windgassen, both tired artists nowadays, did not make much of “Tristan” worth listening to, leaving an uncontested arena for Mr. Neidlinger and for Grace Hoffman, who sang agreeably without proving that she knew what the music was all about. The dry conducting of Ferdinand Leitner in all the operas failed to win him many advocates.

The Sadler’s Wells Opera began its season with a new production of “Rigoletto”, most cleanly and intelligently stage-directed by Powell Lloyd, but poorly sung and conducted. In subsequent operas the company seemed to have fallen to the lowest musical standard I have known it to have. However, the company continues to preserve certain operas London otherwise would not hear—among them, this season, “Simon Boccanegra”, “Eugene Onegin”, “The Pearl Fishers” and “The Consul”.

All the recent London dance attractions have been national and exotic. There have been the placid Azuma Kabuki company from Japan and the breathtaking, thrice-wonderful Peking Opera, known in London as the Classical Theater of China; the Pilar Lopez company from Spain and the spectacular Moiseyev folk-dance company from Russia.

The Philharmonic-Symphony Orchestra of New York, which began its European tour in Edinburgh, ended it in London with two concerts conducted by Dimitri Mitropoulos. Myra Hess was soloist in the first, and Nathan Milstein in the second. In the first London concert the orchestra seemed tired and showed its listlessness by producing



Rafael Kubelik

sounds of empty musical brilliance and little communicative value. But on the farewell night Shostakovich’s Tenth Symphony brought the house down; and it should have, for the performance was nothing short of staggering.

The orchestra confused English and Scottish audiences a good deal; they were far more sensitive to its variable standards than the conductors and players may have perhaps realized. It was by no means an unqualified success in a city used to the fine-grained playing of the Philharmonic Orchestra, the richness of the Royal Philharmonic under Sir Thomas Beecham, and the ingrained musicality of the London Symphony.

The American artist-of-the-year in England is Rosalyn Tureck. Her Bach playing has awakened an extraordinary response wherever she has appeared, and she has already developed a loyal following of those who—with good reason—consider her an exceptionally choice musician. Since I came to this country in 1952 no other American except Isaac Stern has become so deeply rooted in the English affections (apart from those, of course, of long acquaintance and world reputation).

Among the red-letter orchestral evenings of the autumn have been Artur Schnabel’s fabulous series of five concerts, in which he has played 17 concertos with the expert collaboration of Sir Adrian Boult and the London Philharmonic. Sir Malcolm Sargent celebrated the 83rd birthday of Vaughan Williams—which the composer attended, sitting in the first row and listening with his hearing-aid—by conducting the BBC Symphony in as glowing and lovely a performance of “Job” as I remember hearing. Sir Eugene Goossens (he was knighted in the Birthday Honours last June) showed that he has not lost his adventurousness when he conducted the BBC’s orchestra and Show Band in the first London performance of Liebermann’s still-born Concerto for Jazz Band and Orchestra, a work that contains neither good jazz nor good orchestral music of the standard twelve-tone variety.

#### Hurst Appointed To London Post

George Hurst has been appointed assistant conductor of the London Philharmonic under Sir Adrian Boult. Mr. Hurst, born in Scotland 29 years ago, was for the last five years conductor of the York (Pa.) Symphony, and of the orchestra of the Peabody

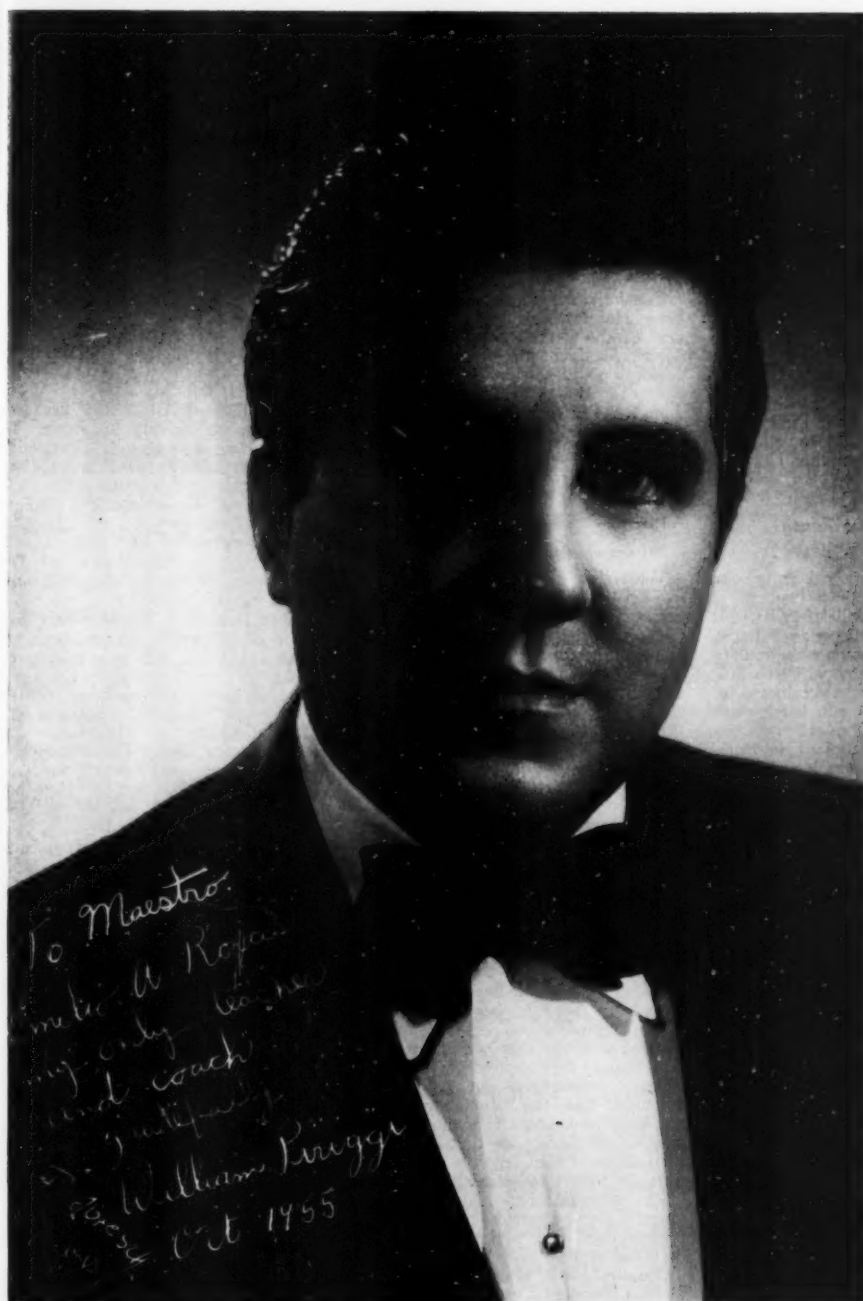
Conservatory, where he has taught for the past eight years. In addition to the 20 concerts Mr. Hurst will conduct with the London Philharmonic, he will also appear as guest conductor with the Liverpool Philharmonic, the BBC, and the Symphony Orchestra of Capetown, where he will conduct ten concerts this coming February.



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# ORCHESTRAS in New York

## American Symphony of New York Hunter College, Oct. 21

Conducted by the veteran Enrico Leide, this orchestra of experienced players presented one of a series of concerts offered to the public *gratis* by Local 802, American Federation of Musicians, through a grant of the Music Performance Trust Fund. The program consisted entirely of French works. On Nov. 18 the concert is scheduled to be all-Russian and on Dec. 9 all-request. Judging from the audience enthusiasm, there should be no lack of requests.

Both the audience and the enthusiasm, as a matter of fact, grew considerably after the intermission, when a pair of vocal soloists offered operatic excerpts. It may be that Berlioz's "Fantastic Symphony" was too formidable a choice—not for the instrumentalists, however, who attacked their virtuoso roles in a mettlesome manner. Perhaps the muddled acoustics of the Hunter College Assembly Hall were largely to blame here. At any rate, the "March to the Scaffold" sounded deliberate and insufficiently macabre, with the result that in the final movement, which was rousing enough, the *idie fixe* appeared not lurid but merely thrown away for laughs.

In selections from "Carmen" and "Manon", the American Symphony furnished expert support to Charlene Chapman, soprano, and Eddy Ruhl, tenor, both of whom were substituting for the indisposed artists listed on the program. Miss Chapman, a sweet-voiced if somewhat sedate Micaëla, seemed much more at home in Manon's Gavotte, which she delivered with a properly capricious brilliance. Mr. Ruhl is a young man of excellent address and technique, both of which bespeak the experience he has gained with Rosa Ponselle's Baltimore Civic Opera. His tone, though not extraordinarily pure, was firm and ringing. —F. M.

## Autori Conducts Manhattan School Orchestra

Franco Autori conducted the Manhattan Orchestra energetically in its first concert of the season, given at the Manhattan School of Music on Oct. 21. The program began with what was said to be the first complete New York performance of the Bartok-Serly Suite from "Mikrokosmos". The work, in eight parts, was orchestrated in a rather turgid, sometimes too brassy way, with more of an eye for effectiveness than for clarity of lines and textures. The arrangement made an agreeable impression, especially the "Moto Perpetuo—From the Diary of a Fly".

James Farrar sang Mahler's "Songs of a Wayfarer" intelligently, with cantabile, though his baritone voice was a little husky and stiff at first. Mr. Autori conducted the work warmly and freely, without conveying all of the magical qualities of the score.

Tchaikovsky's Fourth Symphony completed the program. The orchestra sounded full-bodied, if a bit ragged at times. The scherzo of the symphony was taken a little slowly in an otherwise spirited performance. —D. B.

## Philharmonic Performs Unusual Mozart Work

Thanks to William Lincer, first viola player of the New York Philharmonic-Symphony, the people at the Sunday afternoon concert on Oct. 23 had the opportunity to hear an unfamiliar work by Mozart, the Sinfonia Concertante in A major, K. Anh. 104, left in fragmentary form by the composer and completed by Otto Bach, director of the Mo-

zartum in Salzburg in the 1870's. Mr. Lincer had noticed in the Koehel Catalogue a reference to this Sinfonia Concertante for Violin, Viola, Cello, and Orchestra, and he determined he would trace it. His first bit of luck was the acquisition of the viola part of the Otto Bach reconstruction, which was published by the Viennese firm of C. A. Spina in 1870. In 1953, he went to Salzburg, where the work was finally unearthed in the Mozartum library.

Luckily, Mozart had written out the opening of the work completely and had continued the solo parts at some length, sketching in the accompaniment. On the basis of this fragment, Otto Bach worked out the development, recapitulation, and cadenzas, using other works by Mozart as his model. His reconstruction is, on the whole, very skillful, and the cadenzas are notably free from anachronisms. Only once or twice does the harmony become dangerously rich and the writing a little too lush for Mozart. Mr. Lincer, with John Corigliano, concertmaster of the orchestra, and Laszlo Varga, first cellist, gave a polished performance of the solo parts, and Mr. Mitropoulos and the orchestra provided a brilliant, if over-heavy, accompaniment. This work should by all means be kept in the repertoire and it would be even more effective when performed by a chamber orchestra under more intimate conditions.

Rudolf Serkin repeated his dynamic performances of the Piano Concertos in D major, K. 451, and in C major, K. 503, from the Oct. 20 program. —R. S.

## United Nations Marks Tenth Anniversary with Concert

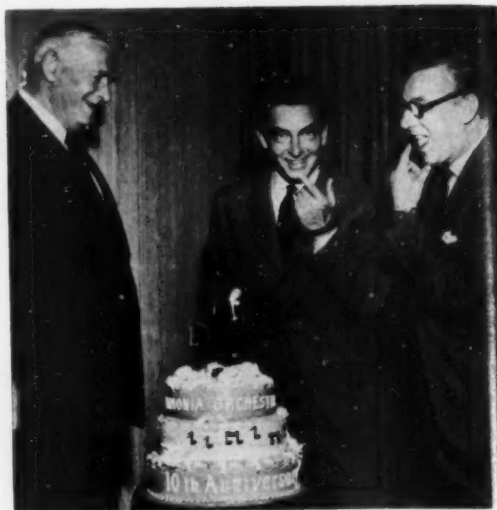
The United Nations celebrated its tenth anniversary with a concert in General Assembly Hall, on Oct. 24. Sir William Walton conducted the New York Philharmonic-Symphony in one of his own compositions. The rest of the program was conducted by Leonard Bernstein. Emil Gilels was soloist in Tchaikovsky's Piano Concerto No. 1. The Schola Cantorum, Hugh Ross, director, was heard in the "Kyrie" and "Gloria" from Bee-

## Scots Guards Stage Impressive Pageant

ONE of the perennial features of the Edinburgh Festival that is never in any doubt of a sell-out is the Military Tattoo that takes place nightly in the vast courtyard in front of the entrance to historic Edinburgh Castle. Festival-goers by the thousands trudge up the steep hill to sit in the stadium-like arena (like as not under blankets or umbrellas or both, Scottish weather being what it is) to watch and listen to the grandest military spectacle of modern times as performed by the Regimental Band, the Massed Pipers and Drummers and the Dancers of the Scots Guard, the famous contingent whose duty it is to guard Buckingham Palace.

In its natural outdoor setting and with the ancient castle as a backdrop, this is an impressive pageant and a tinglingly exciting musical experience. If there were any initial qualms about transporting this great pageant to America and presenting it in roofed-over auditoriums, they were quickly dispelled at Madison Square Garden on Oct. 26 where a capacity audience of 16,000 reared its enthusiasm and admiration. Two more performances in the Garden immediately were scheduled for Dec. 5 and 11.

## On the day of the London Philharmonia's first Carnegie Hall concert, Arthur Judson, conductor Herbert von Karajan, and founder-artistic director Walter Legge anticipate the orchestra's tenth-anniversary cake



Impact

thoven's "Missa Solemnis". Soloists appearing with the orchestra were Adele Addison, soprano; Eunice Alberts, contralto; Ernest McChesney, tenor; and Norman Scott, bass.

Speakers for the occasion included Dag Hammarskjöld, Secretary-General of the United Nations, and José Maza, president of the General Assembly's tenth session. —N. P.

## London Philharmonia In New York Debut

London Philharmonia Orchestra, Herbert von Karajan conducting. Carnegie Hall, Oct. 25:

Divertimento in B flat, K. 287...Mozart  
"La Mer".....Debussy  
"Symphonie Fantastique".....Berlioz

With this concert, New York had its first opportunity to hear in the flesh the ten-year-old Philharmonia Orchestra of London, which it has known for years on recordings, and to welcome back Herbert von Karajan, who made such a powerful impression in his first visit, as conductor of the Berlin Philharmonic last season.

The concert began with a harmonically interesting though not very stirring version of "The Star-Spangled

Banner", especially made for the Londoners by Sir William Walton, who was in the audience since he happened to be in town for the New York performance of his opera, "Troilus and Cressida", and that was followed by "God Save the Queen". Then the orchestra was reduced in force, and the strings and horns got seriously to work on Mozart's Divertimento in B flat (K. 287).

Here the subtleties of a great orchestra were quickly apparent. The technical superiority of the musicians was the first thing to be noticed, but then in rapid order came evidence of mastery in tonal nuance, delicate phrasing, and sense of ensemble. The horns were solid, but luminous, and the concertmaster, in the second Adagio, showed himself a chamber-music soloist of the first order.

With Debussy's "La Mer", the brilliance of the orchestra emerged and suggested, more than any visiting ensemble of recent years, the precision and high polish we associate with the best of our American orchestras. Mr. Karajan, though he is permanent conductor of the Berlin Philharmonic, is also principal conductor of the London Philharmonia and a very personal and direct rapport obviously exists between him and the London players, with whom he communicates much of the time with his eyes closed. Obviously suffering from a painful indisposition affecting his back, Mr. Karajan nevertheless gave an inspired and meticulous account of all of the evening's music including Berlioz's "Symphonie Fantastique", in which emphasis was placed upon the first part of the title rather than the second. It emerged as the beautifully proportioned, truly symphonic work it is and not merely as the set of stanzas of a spooky tone poem that it so often becomes when enlivened solely by the program based on Mussorgsky—a program that the composer lived to regret. —R. E.

## Karajan Conducts Sibelius Fifth

London Philharmonia Orchestra, Herbert von Karajan conducting. Carnegie Hall, Oct. 26:

Symphony in E flat, K. 543...Mozart  
Variations on a Theme of Haydn...Brahms  
Symphony No. 5.....Sibelius

Routine fare can become alive and absorbing, if interpreted in a fresh and attractive way by a conductor of Mr. Karajan's surety and skill, leading an orchestra of the Philharmonia's conspicuous sweetness of tone and unity of will. The individual players



# ORCHESTRAS in New York

pure quality of phrasing was matched by their feeling for co-operation as a body. Mr. Karajan's baton technique was admirable in its economy and smoothness of motion.

Brahms's Variations on a Theme by Haydn were performed without a trace of ponderosity, remarkably varied in nuances of dynamics from one variation to another. More impassioned renderings of Sibelius' Fifth Symphony have been heard, but probably few more successful in the synthesis of the shady, joyous tremulations in each movement of the work. The dark woodwind melodies and chords for brass choir grew gracefully and easily from the string passages. The interpretation laid stress more on gradations in dynamic levels, and less on the contours of the symphony, but justice was done to the soulful soul of the work.

Unabating applause brought the conductor back at the close to lead the orchestra in a rich and sonorous version of "Finlandia". —D. B.

## Mitropoulos Conducts Wagner Excerpt

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. John Corigliano, violin; William Lincer, viola; Laszlo Varga, cello. Astrid Varnay (Brünnhilde); Ramon Vinay (Siegfried); Luben Vichey (Hagen); Clifford Harvuot (Gunter); Lucine Amara (Gutrune); Shakeh Vartenissian (Woglinde); Rosalind Elias

(Wellgunde); Herta Glaz (Flosshilde). Carnegie Hall, Oct. 27:

Sinfonia Concertante for Violin, Viola, Cello, and Orchestra, K. Anh. 104 ..... Mozart  
"Götterdämmerung", Act III. Wagner

As a staunch Wagnerian, I am grateful to Mr. Mitropoulos for conducting Act III of "Götterdämmerung" in concert form at a time when Wagner seems to be under a cloud on this side of the ocean. But the sad truth is that this performance (apart from the inspired singing of Astrid Varnay) was not of a sort to send people clamoring to the gates of the Metropolitan Opera with the accusing question: Why, oh why?

The orchestral playing was slovenly throughout; at the very beginning the strings were at sixes and sevens in the rippling figures that accompany the Rhinemaidens; Mr. Mitropoulos' tempos were frequently unorthodox and inconsistent; the Funeral March (played in memory of the late Olin Downes) was muddy; and the final pages did not soar, nor was the masterful combination of themes successfully brought out. Wagner has to be conducted just as precisely as Mozart, and no amount of wrist-wobbling and inspirational arm-lifts will substitute for clear cues and meticulously accurate phrasing.

Miss Varnay, who has collaborated with Mr. Mitropoulos in far happier operatic ventures with the Philharmonic-Symphony, brought tragic

grandeur and musical authority into the performance. Miss Amara had the freshness of voice for the role of Gutrune, though she might have made more of the pathos of the character. Miss Vartenissian, Miss Elias, and Miss Glaz were far more audible than the Rhinemaidens usually are in the opera house, and except for a tendency on Miss Vartenissian's part to sing flat on some top tones, their performance was commendable. Very sensibly, Mr. Vichey used a score to refresh his memory, though he obviously knew the music thoroughly. It was a pity the Mr. Vinay did not do the same, for his memory failed him in several phrases, and even Mr. Harvuot forgot one short but exposed passage. But it was Miss Varnay who reminded us how great this score really is and what it can be when it is nobly interpreted.

The Mozart work was repeated from programs of the previous week. At the Sunday afternoon concert on Oct. 30, Mr. Mitropoulos substituted the "Waldweben" from "Siegfried" for the Mozart and conducted the "Götterdämmerung" excerpt without the intermission after the "Death of Siegfried" that had been cruelly disturbing at the Thursday concert.

—R. S.

## Karajan Conducts Third Concert

London Philharmonia Orchestra, Herbert von Karajan conducting. Carnegie Hall, Oct. 28.

"Water Music" Suite.....Handel-Harty  
Symphony No. 6.....Beethoven  
Concerto for Orchestra.....Bartok

Since Herbert von Karajan is one of the most gifted of living con-

ductors and since the Philharmonia Orchestra of London is one of the half dozen supreme orchestras of the world, any concert that they give together is bound to be good, but this particular concert was more than that. It was one of those occasions when the musicians take fire and the audience is devoted as one man to the artists. I have seldom heard such perfect playing, uniting the utmost delicacy and power with the utmost spontaneity of effect.

The late Sir Hamilton Harty was a great Handel lover and interpreter, and his arrangement of a suite from the "Water Music" is beautifully orchestrated, even though purists might sniff at some of the modern touches of instrumentation in it. Mr. Karajan conducted it superbly, with breadth of pace, nobility of style, warm melodiousness, and wonderful ease. Sir Hamilton used to be a bit more bluff with this music, but essentially the two interpretations are in the same spirit—really Handelian in majesty and simplicity.

Again in Beethoven's "Pastoral" Symphony, Mr. Karajan and the orchestra showed what sensitive artists they were. It would have been difficult for any ensemble to match the technical finish and elegance of their performance, but even more impressive were the poetry, the exquisite taste and feeling that went into every phrase. The work became the song to nature that Beethoven intended it to be.

It was in Bartok's Concerto for Orchestra that the most transcendent playing of the evening was revealed. This music is very close to Mr. Karajan's heart, and he conducted it with

(Continued on page 26)

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# NEW MUSIC

By ROBERT SABIN

## Beethoven Trio Movement Issued for First Time

It always seems incredible that anything by Beethoven or the other giants of music remains unpublished, yet only now has a charming Allegretto for Piano, Violin, and Cello, composed about 1784, been unearthed by a British scholar and made available by Elkin & Company (Galaxy Music Corporation in New York). If this little movement were pedestrian and insignificant, no one would regret its obscurity, but on the contrary it is amazingly fresh and characteristic, and it will be welcomed by amateurs as well as professional chamber musicians.

Jack Werner, who has edited this music, is a young Scottish musician and writer who has made extensive researches at the British Museum, the Bodleian Library at Oxford, and elsewhere. He has unearthed more than 20 works by Beethoven, Handel, Haydn, Scarlatti, Mendelssohn, Rossini, Liszt, Wagner and others and has edited and published many of them. Mr. Werner found this Beethoven Allegretto while going through the folios of one of the Beethoven sketchbooks in the British Museum. In the same volume are sketches for at least eight published works besides several "more or less complete compositions of a minor character, all dating from the earliest Bonn period—i.e. about 1784 to about 1800". Near the end of the volume are sketches for the Allegro and Finale of the Piano Concerto in C minor, Op. 37.

From the character of the neat manuscript and of the music itself, Mr. Werner judges that this movement was composed when Beethoven was about 14, possibly even younger. Fortunately, the movement was complete, and he needed to add only some of the notes in the harmonization of the piano part, and a few others, especially at a point where a corner of the ms. sheet had been torn off. All of these were obvious from the context. The movement is written on both sides of a page, and the remaining space is filled out with a sketch containing 13 bars of the opening of a second movement in Scherzo style. Only the piano part is sketched out; the violin and cello staves are left blank. Mr. Werner gives this sketch

in full in his note on the Allegretto movement. It would form a fascinating project for students of composition to expand and develop it into a full movement.

The Allegretto has been performed in England several times and it will doubtless be played widely in this country. Let us hope that Elkin and Galaxy will bring us more of Mr. Werner's discoveries.

## Technical Studies For Treble Woodwinds

The most admirable work of its kind that I have encountered in many years is Whitney Tustin's "Technical Studies (A Method for Intermediate and Advanced Players) for Treble Woodwind Instruments". From 1926 to 1942 Mr. Tustin was an oboist in the Seattle Symphony, besides teaching oboe and coaching other woodwinds at the University of Washington. After the war, in 1950, he studied at the Paris Conservatoire, where his teachers and fellow pupils examined much of the material in this volume of studies and encouraged him to publish it.

The manual is systematically organized in sections devoted to scales, intervals, arpeggios, trills, exercises for tonguing technique, and exercises for fingering technique. Each section is notable for inventiveness of approach, intelligent, amusing commentary, and a profound knowledge of the best way to overcome specific problems of technique. Thus, in his exercises for scales Mr. Tustin starts with the scale of B flat major. Using the same written notes but changing the signatures, he proceeds to A flat major (in which B flat is the supertonic), G flat major (in which B flat is the mediant), F major (in which B flat is the subdominant) and so forth. This is extremely helpful in developing reading ability. Throughout the book, he has tried to make each exercise serve as many purposes as possible.

The instructions show a constant awareness of the principal faults and temptations of most students. As a former amateur oboist, I can bear witness to the soundness of the advice, and I only wish that this book had been available when I was struggling with that vexations (if very beautiful) instrument. Mr. Tustin has made his book usable by all the treble woodwinds, including flute, piccolo, oboe, English horn, B flat clarinet, E flat clarinet, alto clarinet, bass clarinet, and the saxophone family (soprano, alto, tenor, baritone, and bass). It is issued by Peer International (Southern Music Company).

## Old American Songs Set by Aaron Copland

The publication of the second set of "Old American Songs" by Aaron Copland reminds us once again of the curious closeness of this city-bred composer to rustic America of the past. Copland's interest in folklore and the profound influence that it has had upon him has aroused loud sniffs of disapproval among the "smart set" of American composers. But it has produced some of his loveliest music; "Appalachian Spring", "Rodeo", "Billy the Kid" would be unthinkable without it.

These settings, like Falla's versions of Spanish folk songs, do not hesitate to enhance the tunes with sophisticated rhythmic and harmonic touches in the accompaniments, yet they never violate the originals with anything cheap or insincere. And Copland, like Ives, Bartok, and Falla, has shown just as conclusively in his original music as in his arrangements how profoundly he understands folk music.

The first set of "Old American Songs" was composed in 1950 and introduced by William Warfield in New

## First Performances in New York

### Orchestral Works

Bach—William R. Smith: Fantasia and Fugue in G minor (Philadelphia Orchestra, Nov. 1)  
Harris, Roy: Symphony No. 7 (Philadelphia Orchestra, Nov. 1)  
Weber, Ben: Prelude and Passacaglia, Op. 42 (New York Philharmonic-Symphony, Nov. 3)

### Operas

Allegro, Salvatore: "Ave Maria" (Tolivia Opera Showcase, Oct. 24)  
Foss, Lukas: "Griffelkin" (NBC Opera Theater, Nov. 6)

### Choral Works

Meyercowitz, Jan: "Missa Rachel Plorans" (New York Concert Choir, Nov. 4)

### Chamber Works

Korn, Peter: Sonata for Oboe and Piano, Op. 7 (Composers' Forum, Oct. 29)

### Piano Works

Korn, Peter: Sonata for Piano, Op. 25 (Composers' Forum, Oct. 29)  
Nappo, Carmen: "Chrysalis"; "Flight" (Margaret Stern, Nov. 1)

York the following year. This second set was finished in 1952. It consists of five adaptations: "Little Horses", a children's lullaby of haunting beauty; "Zion's Walls", a revivalist song that is a shocking commentary on the dreary hymns of more conventional congregations; "The Golden Willow Tree", a variant of the familiar ballad, "The Golden Vanity"; "At the River", the sturdy old hymn, which should perhaps have been left a bit more musically square-toed by Copland; and "Ching-a-ring Chaw", a minstrel song, which he has set with fascinating rhythmic and sonorous brilliance. The songs are issued by Boosey & Hawkes.

## Sacred and Secular Music for Chorus

Among sacred choral works recently issued by Galaxy Music Corporation is an unusual piece for three-part women's chorus with piano by Glenn Bacon called "Mourn, Mourn", a dirge for Christ on the cross. Though the harmonic treatment is a bit lush, the composer has commendably sought to make the music more than stodgy lip-service to a sacred subject, to give it the urgency demanded by his text. Aneurin Bodycombe's hymn-anthem, "Teach Me, My God", for mixed chorus (SATB) with organ or piano, is a setting of verse by George Herbert. William H. Deihl has written "A Harvest Hymn" in broad, sonorous style for mixed chorus (SATB) with organ. Richard Kountz's "O Praise the Lord with One Consent" is a setting of excerpts from Psalms 135, 117, and 148 for mixed chorus (SATB) with tenor and soprano solos, with organ or piano. The old Welsh hymn "Caer-salem" has served as the inspiration for Carl F. Mueller's "Guide Me, O Thou Great Jehovah", for mixed chorus (SATB) with Junior Choir (Unison) with organ. In 4/2 meter, this work has a pleasing stateliness. Robert L. Sanders, who may always be depended upon for imagination and invention, has set verses from Tagore's "Gitanjali" for mixed chorus (SATB) a cappella, in "A Song of the Spirit". In the secular department, Galaxy has issued three more of Mario Castelnuovo-Tedesco's choral settings of poems by John Keats. "Old Meg", "Happy Is England!", and "To One Who Has Been Long in City Pent" are all set for male chorus (TTBB) a cappella. While these pieces offer abundant opportunities for vocal effects, they are scarcely searching in musical content. Fortunately, the composer has chosen poems that can stand conventional treatment very comfortably.

## Choral Music For Christmas

Katherine K. Davis has used a traditional English air for her Christmas song for two-part women's chorus with piano or organ, "Come Ye To Bethlehem". The text is by John Cowley. Also issued by Galaxy Music Corporation for Christmas are Edwin Liemohn's setting of verse by G. J.

Neumann for mixed chorus a cappella with mezzo-soprano solo, "Lullaby at the Manger"; and Ladislav Halas's arrangement of "Thou must leave Thy lowly dwelling" from Berlioz's "L'Enfance du Christ" for male chorus with piano. The text is in English.

## Peters Issues Mozart Catalogue

Handsomely decorated with the famous Doris Stock silverpoint drawing of Mozart, made in Dresden in 1789, the new special Mozart catalogue of C. F. Peters Corporation lists the Peters Editions of Mozart and also the Eulenburg Miniature Scores of Mozart's works, amounting to no less than 7,000 pages of music. The Eulenburg series is issued by Peters. The firm has also recently become agents for the British firm of Goodwin & Tabb, Ltd., and the Mozart works in the catalogue of that house are available through Peters here.

## New Publications Offered In Dance Notation

"My First Dance Book" by Nadia Chilkovsky, a revision of the earlier edition, is the first book to be published under the contract between the Dance Notation Bureau, Inc., and the Music Publishers Holding Corporation. Future publications will include "Three R's for the Young Dancer" (books 1-4) with an instructor manual by Nadia Chilkovsky; "Dance of the Little Swans" from "Swan Lake" (George Balanchine); "Eight Dances for Children" (Adele Hugo); and "Sixteen Dances and Sixteen Rhythms" (Ted Shawn). All publications will have dances notated by a member of the Dance Notation Bureau along with music and a commentary.

## Italian Opera Given Premiere

Salvatore Allegro's "Ave Maria", a two-act opera first produced at La Scala in Milan in 1936, was given its American premiere on Oct. 24 in Carnegie Recital Hall by the Tolivia Opera Showcase. Walter C. Tassoni was conductor, stage director, and piano accompanist for the performance.

## Just Issued A PSALM OF PRAISE by MABEL DANIELS

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## COMPOSERS CORNER

**T**HIRTY-THREE American composers and two choreographers have been commissioned by the Juilliard School of Music to compose works for the Festival of American Music that will mark the conclusion of the first 50 years of the school's existence. Made possible by a grant from the Juilliard Musical Foundation, the festival will be held in February and April of 1956.

Works scheduled for the orchestra concerts will include the world premieres of two choral works by Leonard Bernstein; Music for Brass, Two Pianos, Organ, and Timpani by David Diamond; Prelude and Fugue for Strings by Vittorio Giannini; a choral work by Roy Harris; Cello Concerto by Peter Mennin; Symphony No. 5 by Walter Piston; Piano Concerto by Roger Sessions; "Proem" by Bernard Wagenaar; and Fantasia for Brass Choir and Timpani by Robert Ward.

Included in the three evenings of chamber music are the Third String Quartet by William Bergsma; a new piano work by Aaron Copland; "3" for Violin and Piano" by Norman Lloyd; the Tenth Piano Sonata by Vincent Persichetti; Sonata for Harpsichord by Melvyn Powell; and Serenade by Seymour Shifrin.

Also scheduled are new songs by Milton Babbitt, Henry Brant, Theodore Chanler, Henry Cowell, Paul Creston, Norman Dello Joio, Irving Fine, Ross Lee Finney, Lukas Foss, Richard Franko Goldman, Frederic Hart, Sergius Kagen, Wallingford Riegger, Robert Starer, and Howard Swanson.

To be presented during the festival will be the first performance of a new version of William Schuman's Concerto for Violin and Orchestra, which Isaac Stern and the Boston Symphony, under Charles Munch, first performed in 1950.

For the Limón Company, Doris Humphrey and José Limón have been commissioned to create new works, of which the scores will be composed by Otto Luening, Norman Dello Joio, and Stanley Wolfe.

A composition by **Hans Speer** (Hans Spialek), "Antigonette Overture", will receive its world premiere on Nov. 28. It will be heard on the Telephone Hour, under Don Voorhees' direction.

Three American composers were represented on the programs of Alfredo Antonini, who made his debut with the Oslo Philharmonic on Aug. 31. His program included the Hymn and Fuguing Tune No. 3 by **Henry Cowell**, Concerto No. 1 for Orchestra by **Alan Hovhaness**, and "New Dance" by **Wallingford Riegger**.

**Healey Willan** celebrated his 75th birthday on Oct. 11. A program in honor of **Fritz Kreisler** will open the current season of the Brooklyn Chamber Music Society on Nov. 10. The group, under the direction of Carl H. Tollefsen, will perform the composer's String Quartet in A minor.

The After Dinner Opera Company, which specializes in the production of modern opera in English, is seeking new works by American composers for New York presentation. New scores should be sent to Peter Wingate, After Dinner Opera Company, 550 Fifth Ave., New York 36, N. Y., with return postage.

**Dimitri Shostakovich's** new violin concerto received its first public performance on Oct. 29 at the Leningrad Philharmonic Hall, according to Moscow Radio.

**Claude Monteux**, conductor of the Columbus Symphony, appeared as

flute soloist and conductor in his own Concertino, which received its world premiere by the Columbus Symphony on Oct. 26.

**Rolf Scheurer's** "Symphonic Poem after a Tale by Edgar Allen Poe" was performed for the first time, at the opening pair of concerts by the Erie Philharmonic, under James Sample.

The University of Wisconsin School of Music will honor **Ernst von Dohnanyi** in a series of three programs devoted to his music on the campus in the middle of November. Aside from conducting the university orchestra, Mr. Dohnanyi will play his own Second Piano Concerto.

**Dimitri Shostakovich** is reportedly revising his opera "Lady Macbeth of Mzensk", and it will probably be given in Leningrad. The composer has recently completed a cycle based on Jewish songs. News sources about other Soviet composers report that **Reinhold Gliere's** ballet "Daughter of Castille" received its premiere in Moscow; **Aram Khachaturian's** ballet "Spartacus" will be performed in Leningrad soon; **Dmitri Kabalevsky** has completed an opera, "Nikita Vershinin" and **Tikhon Khrennikov** has composed an opera based on Gorky's "Mother".

**Arthur Honegger's** "Joan at the Stake", with Ingrid Bergman, has been adapted into a motion picture by PCA-Franco London Film.

**John Atherton, Maurice Baron, John Powell, Gabriel Fontrier, Ethel Glenn Hier, and Christos Vronides** will be represented on the programs of the Town of Babylon (N. Y.) Symphony, under Mr. Vronides, during the coming season.

## CONTESTS

**PRIZE SONG COMPETITION OF THE CHICAGO SINGING TEACHERS GUILD.** Auspices: W. W. Kimball Co. For an original song submitted by a citizen and resident of the United States, Canada, or any Central or South American republic. Award: \$200, and possible publication. Address: George E. Luntz, Director, The School of Music, North Central College, Naperville, Ill.

**Nancy Magnuson and Vivian Marinos**, sopranos; **Nancy Dussault**, mezzo-soprano; **James Buswell**, violinist; **Richard Sano**, pianist; and **Lynn Turner**, harpist, have been named winners of the Chicago Symphony's 1955 Young People's Soloist Auditions.

**Stanojlo Rajicic**, who is currently in the United States on a UNESCO fellowship, has recently completed an opera, "Simonide". **Juan José Castro's** "Corales Criollos" was named the winning composition of a prize amounting to \$10,000 at the Venezuela Music Festival.

**Maurice Weed** has been named winner of the \$2,000 prize in the symphony category in the National Symphony's 25th Anniversary Composition Contest, sponsored by the Lincoln and Therese Filene Foundation. The winning composition was a difficult choice for the judges for a three-way tie had existed between compositions by Mr. Weed, **George Rochberg**, and **George Thaddeus Jones** until a sight reading of the three symphonies was arranged by the National Symphony



**SEXAGENARIAN.** A recent portrait of Paul Hindemith, who celebrates his 60th birthday on Nov. 16

so that the judges could have the benefit of hearing the works in performance. **Walter Harley** was named the winner of the \$300 prize in the overture category. The \$1,000 in the extended piece category was awarded to **Clifford Taylor**.

**John Lee Lewis** has been announced the winner of the 1955 Drexel competition for composers of choral music, sponsored by the Drexel Institute of Technology's chapter of Pi Nu Epsilon. Mr. Lewis' winning entry, "I Tooted a Horn", will be published by Theodore Presser Company and will be given its initial performance at the spring concert to be presented by the Drexel music department in April.

Winners at this year's Geneva Contest include **Leslie Alvanakian**, of Philadelphia (medal in the female voice category); **James Milligan**, of Halifax (first prize in the male voice category); **William Olvis**, of Holly-

wood, and **Marvin Hayes**, of Los Angeles (second prize in the male voice category); and **Malcolm Frager**, of New York (second prize in the male pianists category).

**Virginia Chambers**, 20-year-old Canadian soprano, was awarded a scholarship to the Pius XII Institute of Fine Arts at Florence, Italy.

## Performance Trust Funds Issues Financial Statement

In the most recent financial report of the Music Performance Trust Funds it is shown that \$13,727,136.14 had been received between the organization's inception and June 30, 1955. Of this amount \$9,654,023.72 has been paid out for performances by members of the American Federation of Musicians. The income is derived from royalties paid to the Funds by recording manufacturers and television firms.

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# RECITALS in New York

## Donald Mandell, Pianist Town Hall, Oct. 21

For his second recital in Town Hall Mr. Mandell chose a very taxing program. While this young pianist was obviously serious and musical, he had a fault common to many artists of his years, the miscalculation of tempos. He played fast movements much more rapidly than his fingers could safely execute them, and his performances became uncontrolled.

In the Chopin Nocturne, Op. 27, No. 2, and the Brahms Intermezzo, Op. 117, No. 2, Mr. Mandell produced a warm liquid tone, revealing a gift for lyrical playing, despite the deliberateness of his approach, which interfered with musical continuity. He evidenced a sense of musical style in his performance of Beethoven's "Sonata Pathétique," though here again a more judicious selection of tempos would have improved his playing. He was less happy in Schumann's "Carnaval." The rest of the program consisted of Ravel's "Ondine," Rachmaninoff's Prelude in G minor, Op. 23, No. 5, a Scherzo by Griffes, and Bach's French Suite in G major. —G. F.

## New York Pro Musica Antiqua Town Hall, Oct. 22

Although it was appearing in Town Hall for the first time, the New York Pro Musica Antiqua, consisting of six singers and four instrumentalists conducted by Noah Greenberg, is well known hereabouts. For over two years the group has been giving extended series of programs in Kaufmann Auditorium, and during part of the summer it retreats to the Berkshires to hold a miniature festival. It has also made several recordings. Included in the ensemble are Betty Wilson and Jean Hakes, sopranos; Russell Oberlin, countertenor; Charles Bressler and Arthur Squires, tenors; Brayton Lewis, bass; Sonya Monosoff, viol and violin; Martha Blackman, viol and cello; Bernard Krainis, recorder; and Paul Maynard, harpsichord.

In this program the group devoted itself to Spanish and German works of the 15th to 17th centuries, beginning with Juan del Encina's "Triste España" and ending with Schütz's "Psalm 116." The years the ensemble has spent working together was apparent in the ease and fluidity of the performances, in the discreet sonorities and fine balances between singers and instrumentalists. Long familiarity with the style made it possible to project the music with a happy mixture of professionalism and spontaneity, so that the program—all of it worthy if uneven in interest—never sounded like a musicalogical exercise.

The special delights of the evening came, quite naturally, with the best music—in Victoria's "O vos omnes," "Ave Maria," and "Salve Regina"; in Isaac's eternally lovely "Innsbruck, ich muss dich lassen"; in the magnificent Schütz "Psalm." But lesser works that afforded an opportunity to hear in solos the skillful Mr. Krainis playing his recorder or to hear Mr. Oberlin's sweet-sounding gracious countertenor were just as valuable.

The New York Pro Musica Antiqua has dug widely and deeply to uncover a rich, novel and refreshing repertoire; any true music-lover can acquaint himself with it in a thoroughly enjoyable fashion through the ensemble's devoted performances. —R. A. E.

## Olea Aanrud, Contralto Town Hall, Oct. 23, 5:30

Norwegian songs were featured in Olea Aanrud's recent recital. Among them were works of the contemporary Norwegian composers Knut Nystedt

and Klaus Egge and of the Danish composer Hakon Borresen. They were followed by a Grieg group and rightly so, for they are, musically, a stone's throw from this composer's idiom. Miss Aanrud sang them with a certain identification and warmth; however, her interpretative powers were more clearly defined in the works of Brahms, Barber, Crowe, and Eakin. Here was an educated vocalism, to be sure. Her diction was precise; her production was careful; her musicianship was commendable. Yet two most important elements were less obviously to be found in her singing: vocal color and musical personality. Perhaps the program was unsuited to focus her best qualities, for Brahms's "Vier ernste Gesänge" are difficult to bring to life. The Norwegian group, though musically dull, brought forth Miss Aanrud's most distinctive characteristic—sincerity. —M. D. L.

## Paulina Ruvinska, Pianist Town Hall, Oct. 23

Miss Ruvinska opened her recital with a virtuosic performance of the Bach-Tausig Toccata and Fugue in D minor. Her fleet fingerwork here, as in the Presto con fuoco of Beethoven's E flat Sonata, Op. 31, No. 3, was obscured by overpedaling, and the high-arched wrist position she adopted for the left hand's rapid octave passages was not always conducive to the best tonal results. In softer passages, on the other hand, she drew tones of lovely quality from her instrument, and her runs, particularly in the right hand, were beautifully shaded and controlled. This was especially noticeable in her playing of Chopin's Andante spianato and Grand Polonaise, of which the charm and elegance were projected with rare sensitivity.

While she understressed some of its more dramatic moments, Miss Ruvinska's performance of the great Mozart Fantasia in C minor (K. 475) was one of perceptive depth and, except for a few rather un-Mozartian impressionistic pedal effects, thoroughly Mozartian in conception. Her playing of the first three movements of the Beethoven Sonata again revealed an innate musicality. Miss Ruvinska's flair for pianistic effects was further demonstrated in her playing of Shostakovich's Twenty-Fourth Prelude and Fugue, Milhaud's "Sumaré," and Infante's "El Vito". —R. K.

## Dorothy Maynor, Soprano Town Hall, Oct. 24

After eight years' absence (her last New York recital was in 1947) Dorothy Maynor returned to find an audience thickly studded with distinguished singers and other musicians eager to greet her. They heard an evening of great song interpretation that triumphed over vocal difficulties that might well have swamped a lesser artist.

It was in the second half of the program that Miss Maynor really came into her own; before the concert was ended, the almost hypnotic intensity and wonderful humanity of her singing had worked their spell. At the end of her performance of Strauss's "Ruhe meine Seele," the heartfelt "bravo" spoken by one listener before the applause burst out was echoed by all. The floating mezza voce phrases in Wintter Watt's "Stresa" were exquisite in quality; and she sang the Spirituals at the close with an improvisational rhythmic freedom and emotional intensity that made one's spine tingle.

But this magnificent artistry had to make itself felt in spite of serious faults of vocalism, especially in the first half of the program. In her

## Dorothy Maynor



opening Scarlatti aria, the voice was breathy, uneven in scale, and marred by a persistent tremolo. In Schumann's "Frauenliebe und Leben," the big, soaring phrases simply did not come off, and in the lower range Miss Maynor resorted to a curious, hollow, hoity chest tone that was unlovely in sound and ruinous to continuity of scale. Yet in spite of these drawbacks, she made the cycle live. Not since the days of Lotte Lehmann have I heard it sung so ecstatically, so tenderly, and at the close with such overwhelming tragic simplicity.

Her performance of Mozart's "Ch'io mi scordi di te?" simply made one look back nostalgically to the glories of her singing in 1939, the season of her New York debut. But thereafter Miss Maynor sang better and better until she had to send her audience home. Her final phrase in Schubert's "Auf dem Strom" (with the horn obbligato beautifully performed by Arthur Sussman) was something to treasure in memory. She sang Strauss's "Frühlingsfeier" (which had been on her program at her debut) with a dionysiac abandon that had people almost on their feet. Delius' Shelley Songs were another highlight of the fascinating program. In "Love's Philosophy" one heard the magic of her voice at its best.

Notably slimmer than of yore and gowned in gold lamé with an orange train, Miss Maynor looked stunning. Her superb accompanist was Ludwig Bergman, who was unfailingly sensitive in a staggeringly difficult list of songs and arias. Whatever her technical bad habits, Miss Maynor is unquestionably one of the great artists of her time, in the noble succession of Lehmann, Frijsh, and the other master recitalists. —R. S.

## Thelma Matesky, Soprano Carnegie Recital Hall, Oct. 25

Returning to the New York concert scene after several years' absence, Thelma Matesky devoted her recital entirely to her own songs. The second half of the program was made up of settings of ten excerpts from Elizabeth Barrett Browning's "Sonnets from the Portuguese," and ten other songs were sung in the first half. Anita de Mars was the accompanist. Miss Matesky's songs were conservative harmonically but skillful and tasteful in every other way, and she proved an exceptionally sensitive handler of English prosody. She also sang with a lovely voice, which she knew how to color attractively. —A. R.

## Mary Bothwell, Soprano Town Hall, Oct. 25

Mary Bothwell, who returned recently from a three-month tour of Europe, gave her annual Town Hall recital, with the assistance of Paul Meyer at the piano. The singer, whose warm stage personality immediately put the audience into a relaxed mood, selected an interesting program of lieder by Mendelssohn, Schumann, Wolf, and Richard Strauss. It was obvious that a great deal of study and careful consideration had gone into

the preparation of her recital, which was presented with sincerity and a genuine understanding of the songs. Though her voice was flexible, Miss Bothwell was not as impressive vocally as interpretatively. Her tones were often strident, unsteady, and lacking in resonance. —F. M., Jr.

## Leonard Hungerford, Pianist Town Hall, Oct. 26

One cannot imagine a more fitting tribute to the memory of the late Carl



## Leonard Hungerford

Friedberg than this recital by Leonard Hungerford. Sincere and dedicated musicianship of this genre is encountered all too rarely in concert halls these days. Exquisite taste and a keen desire to penetrate into the innermost meaning of each composition were the keynote to everything that Mr. Hungerford played. It was a joy to observe an artist of this caliber, equipped with a complete technique, able to transcend this facet of his art and to use it as a springboard in expressing the composers' conceptions.

A beautifully tempered performance of the Bach Adagio in B minor (after Benedetto Marcello) was followed by Bach's Toccata in D major, in which every contrapuntal voice was clear. In a group of Schubert pieces, two Impromptus and the Allegretto in C minor, Mr. Hungerford revealed a limpid tone and a remarkable control of dynamics. Both passion and lyricism marked his interpretations of Brahms's Opus 118.

One might have asked for a more "singing" treatment of the first movement of Beethoven's Sonata, Op. 78, but his playing was otherwise impeccable, both in the choice of tempos and in respect for the composer's markings. A heroic performance of Beethoven's Sonata, Op. 111, brought the concert to a close. During the solitary encore, Bach's "Jesu, Joy of Man's Desiring," the audience stood in silent tribute to Carl Friedberg. —G. F.

## Helen Kettner, Pianist Town Hall, Oct. 27

Helen Kettner gave a program of works in varied styles with mixed results, though her thorough training and musicianship were never in doubt. Her technique was sufficient to cope with the entire program, but her artistic gifts were displayed to best advantage in the smaller scaled works.

She played Couperin's "Les Fêtes de la grande et ancienne Ménestrandise" warmly, with a strong bass tone, and the "Four Dances" of Bartok were performed evocatively. She was not in complete emotional sympathy with the rich, chromatic idiom of Franck's Prelude Chorale and Fugue. Her tone was not sustained enough, or the general style of playing expansive enough, to project this work.

Her performance of Schubert's Sonata in B flat, Op. Posth., was not distinguished for its romantic quality, though it was flowing and well controlled. She tended to hasten certain passages and to limit her dynamic

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## RECITALS in New York

range, and she did not always let phrases breathe. Four Rachmaninoff Preludes suited her intimate style, and she was at home in the fleet "La Leggerezza" of Liszt, Burrill Phillips' Toccata, and Robert Palmer's noisy Toccata Ostinato. —D. B.

### Maria Luisa Faini, Pianist Town Hall, Oct. 28

Maria Luisa Faini, young Italian pianist who made her New York debut just a year and a day before this recital with a program devoted largely to unfamiliar Italian piano music, confirmed the fine impression she made last season with the more diversified program she presented on this occasion. Her playing was essentially patrician in its keyboard manifestations and intimately introspective and lyrical.

Miss Faini's unsuspected flair for the dramatic and impassioned came to light in her performances of the opening and closing movements of Ernest Bloch's Sonata (1935). While the Moderato alla marcia requires, perhaps, a bigger tonal palette than Miss Faini commands to bring out its splendor most effectively, she imbued the movement with barbaric regality. The subtlety and refinement of her playing in Mozart's Variations on "Unser dummer Pöbel meint", and in Beethoven's neglected Sonata in D, Op. 10, No. 3, combined with her emotional and intellectual awareness of their deeper implications, highlighted an evening of rewarding music-making.

Miss Faini was equally at home in the impish modernity of Casella's Eleven Children's Pieces. The pianist also displayed a keen and sensitive feeling for Chopin in her playing of the Barcarolle, the rarely heard Nocturne in B, Op. 62, No. 1, and in the C sharp minor Scherzo. In her opening number, Respighi's arrangement of Frescobaldi's Organ Prelude and Fugue in G minor, Miss Faini did not attempt to simulate the overblown sonorities of the 19th-century organ, but she let the archaic charm of the Fugue speak with a subdued brilliance. —R. K.

### Wiktor Labunski, Pianist Town Hall, Oct. 30, 2:30

Wiktor Labunski presented his program in a thoroughly competent manner, leaving little to be desired in the realm of technical proficiency. His approach to the keyboard was calm, dignified, and somewhat stiff. He displayed an admirably clear, singing tone throughout—never brittle or over-percussive, cloudy or unsure—especially ingratiating in Mozart's Variations on "Unser dummer Pöbel meint". He played Schumann's "Carnaval" with marked vigor, and was impressive in Chopin's Sonata in B minor. But he failed to project the brilliance and excitement of the Schumann. Always faithful to the notes and dutifully following the expressive indications in the music, he nevertheless failed to move this listener.

Mr. Labunski played his own rather formalistic post-romantic "Patterns" with clarity and agility. Bach's "Chromatic Fantasy and Fugue" opened the recital, which also included Scriabin's Sonata-Fantasia, Op. 19. —D. B.

### Chamber Music Circle Carnegie Recital Hall, Oct. 30, 5:30

To say that this was the first recital by the Chamber Music Circle is rather misleading, for the group was formerly known as the Collegium Musicum of New York. With a change of name the organization has somewhat altered its policy in that no orchestral works will be performed



Leonard Pennario

this season. This decision was reached because the members have so many outside commitments that too little time could be found to rehearse as a group. Thus this season will be devoted to chamber music of various instrumental combinations.

Judging from Sunday afternoon's recital, this was a wise decision. Not only was the program carefully chosen, but the players performed with precision and polish that can come only after adequate rehearsals. The novelty of the afternoon was Piston's Three Pieces for Flute, Clarinet, and Bassoon, of which the last piece was given a brilliant reading. A mellow performance of two Fantasias for strings by Purcell; Mozart's Quartet in D for Flute and Strings, K. 285; and Schubert's "Forellen" Quintet rounded out the program. —F. M., Jr.

### Sonia Vargas, Pianist Town Hall, Oct. 30, 5:30

A refreshing and vivacious recital was given by Sonia Vargas, Peruvian pianist, in her second appearance at Town Hall. Her delicate, firm touch, and brilliant coloring were evinced to greatest advantage when she played a Scarlatti Sonata in E, and two Soler sonatas. She failed to convey a totally integrated conception of Schubert's Sonata in A, Op. Posth., but she performed the scherzo in a bright, spirited manner. The phrases sang out strongly, particularly in the rondo, though she did not fully communicate the rich Schubertian feeling. Generally, her technique was clean and sure.

Chopin's Etude in C sharp minor, Op. 25, No. 7, was performed beautifully. Though her interpretation of Ravel's "Valse Nobles et Sentimentales" was lively and clear, it lacked subtlety of style. She played Fubini's colorful "Triste", and Albeniz's "Navarra" attractively. Mendelssohn's Prelude in B minor and two other Chopin Etudes completed the program. —D. B.

### Leonard Pennario, Pianist Town Hall, Oct. 31

Leonard Pennario has fabulously strong and agile fingers, and when he was dealing with music that was sympathetic to him, such as the "Miroirs" of Ravel, or with music that made no uncomfortable interpretative demands, such as the Sonata by Miklos Rozsa, he played with an admirable freedom and zest. It was indeed his performance of the Rozsa work which made it palatable for the music itself is pedestrian in substance, old-fashioned in style (the *dernier cri* of day before yesterday) and feeble in development. But Mr. Pennario tore into it with such gusto that it was galvanized into life, and the final pages had a torrential momentum.

In the coloristic studies of Ravel, also, the young pianist was at his best. The shimmering, shifting figures of the "Noctuelles" were adeptly played and the wave-like undulations of "Une Barque sur l'océan" were gracefully phrased. He played Haydn's Sonata in F crisply and brightly enough, but he did not come fully to grips with

the musical substance of the work, the bold harmony, the contrasts of texture, the witty development. Nor did he contrive to unify the Schumann Fantasia, despite some spirited playing in the march section. But in the Ravel music and in Chopin's "Ocean" Etude in C minor (the first encore), his phenomenal technical ease again came to the fore. —R. S.

### Margaret Stern, Pianist Town Hall, Nov. 1

Margaret Stern made her second Town Hall appearance in a program of routine interest (Bach, Mendelssohn, Debussy, Chopin) save for the first performance of Carmen Nappo's "Chrysalis" and "Flight"—two short pieces with a French impressionistic background. A pianist of moderate resources, Miss Stern displayed a certain musicality, charm, and a great deal of spirit. Bach's "Chromatic Fantasy and Fugue" was cleanly set forth, with vigor and punch, though she tended to romanticize certain passages. The latter point proved detrimental in a larger degree to Mendelssohn's "Variations Sérieuses".

Debussy's "Children's Corner" was given a sincere and unpretentious reading, though many coloristic devices were neglected. The pianist's technique was rather strained in Chopin's Ballade, No. 1, Op. 23, and her use of exaggerated rubatos was distressing. The Nocturne and Etude that closed the program were in better taste. Miss Stern is gifted; she is rough but ready to embark on the long endurance test that awaits her as a concert pianist. She has a vital temperament. —M. D. L.

### Joerg Demus, Pianist Town Hall, Nov. 2 (Debut)

Joerg Demus is a young Viennese pianist known mainly to Americans



Joerg Demus

by his numerous recordings. For his New York debut he chose a program that even the hardest of veterans would have thought more than twice about—Bach's Partita No. 6; Franck's Prelude, Chorale, and Fugue; Schubert's Sonata, Op. 120; and Schumann's "Kreisleriana". Technically, the music was well within his grasp. Blurred passages in the Schumann were probably due to tiredness. Interpretatively, he always gave the music room to speak, though never breaking the architectural structure of a work.

Mr. Demus' conception of the Bach was in the romantic tradition. Bass notes were doubled, many retards and crescendos and decrescendos were employed. The performance was not to this listener's taste, but one could not help admiring Mr. Demus' absorption in the music and the uncompromising terms with which it was so romantically presented.

This type of playing was, of course, suitable to the Franck. The improvisatory character of the Prelude was never overemphasized so that the form lost shape, nor were the

(Continued on page 28)

## M. P. BICHURIN

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# Philadelphia Opera Season Opens; Notable Debuts with Orchestra

**Philadelphia**  
GRAND OPERA, which seems to be growing scarcer in this city, was launched at the Academy of Music on Oct. 13 by the reorganized Philadelphia Grand Opera Company in a rather unconvincing performance of "Rigoletto", under the baton of that knowing veteran Giuseppe Bamboschek. Frank Guarrera's Rigoletto had fine potentialities, but needed far more work of the part of this talented singer. Eugene Conley was a very shipshape Duke, and debutante Lisa Di Julio and her pretty, small voice, needed further schooling for such roles as Gilda in major opera houses. John Lawler and Sandra Warfield were admirable as Sparafucile and Maddalena. A very large audience expressed its enthusiasm.

The Philadelphia Forum also tried its hand at opera, on Oct. 19, in a Mozart Festival presented by the Little Orchestra Society, of New York, as "The Impresario" was given. Mariquita Moll, Florence Rochelle, and Howard Fried were the singers in this production, staged by Max Leavitt. On the same program was the pianist, Rudolf Firkusny, who played Mozart's Concerto in D Major, No. 16, with admirable effect. Thomas Scherman conducted.

The season at the Academy of Music began auspiciously on Sept. 30 with the first concert of the Philadelphia Orchestra. Eugene Ormandy was greeted for his fine conducting of the Brahms First Symphony. Novelty was Gottfried von Einem's Concerto for Orchestra, which with its sardonic touches of humor and deft use of woodwinds in a sometimes contrapuntal score, made a good impression. The Overture to "Fidelio", in honor of the opening of the Vienna opera, initiated the program, which concluded with Ravel's "La Valse".

On Oct. 2, Emil Gilels made his American debut with the Philadelphia Orchestra, captivating the audience completely with his fabulous account of the Tchaikovsky B flat minor Concerto. Mr. Gilels' playing seemed to be a fine blend of musical sensitivity and astounding technical prowess. The pianist returned on Oct. 7, to make an even more vivid impression, as he played the Rachmaninoff Concerto No. 3. This is the kind of thing Mr. Ormandy and the Philadelphians do unusually well, and to hear them joining with the Soviet pianist in such a memorable performance was an experience not soon forgotten. The usually complacent Friday audience was shaken to its roots. Rather lost in the excitement were the finely played Mendelssohn "Reformation" Symphony, and a first hearing at these concerts of Wallingford Riegger's Canon and Fugue in D minor, a bright composition written with a sure touch. The 70-year-old Riegger was present to acknowledge the applause.

An all-Sibelius program marked the Philadelphia Orchestra's concerts of Oct. 14 and 15, in which Mr. Ormandy offered well-played performances of the First Symphony,

the "Rakastava" Suite, and "Finlandia".

The orchestra's first Student Concert, on Oct. 17, presented Patricia O'Brien, lyric soprano, and Lorne Munroe, cellist, as soloists. Miss O'Brien sang the aria from Charpentier's "Louise" with exquisite pianissimos and a finely molded "Pace, pace, mio Dio" from "La Forza del Destino", while Mr. Munroe played the Boccherini Concerto with excellent effect.

On Oct. 21, Roy Harris' remodeled Seventh Symphony was unveiled and showed the familiar gifts of that composer. Geza Anda, Hungarian pianist, made his American debut in a neatly and fluently articulated reading of the Brahms Second Concerto. William R. Smith's fine and honest transcription of Bach's great Toccata and Fugue in D minor opened the program.

Vocal music was also enhanced

## Cincinnati Symphony Year Begins

**Cincinnati**  
JOERG DEMUS, a young Viennese pianist, made his United States debut with the Cincinnati Symphony, under Thor Johnson, in the Oct. 14 and 15 pair of concerts at Music Hall. Because of the warm audience reaction to his performance of Mozart's C major Concerto, K. 467, Mr. Demus presented two encores, Schumann's Arabesque and a Chopin-Liszt Polish song, which were more rewarding than the Mozart.

In the concerto his playing was fluent, with a persuasive style and technical facility in scale and arpeggio passages, but his interpretation lacked animation, warmth, and inspiration. His own cadenza to the first movement seemed out of character. The Busoni cadenza for the last movement was more appropriate. The encores demonstrated Mr. Demus' poetic depth and flair for lyricism.

Strauss' "Sinfonia Domestica", which has not been played here in 15 years, was executed brilliantly and showed the orchestra to be in good shape. Among the various solo instrumentalists, Marcel Dandois, oboe, and Henry Wohlgemuth, trumpet, were outstanding. The Overture to Mozart's "Marriage of Figaro" opened the program.

In the initial pair of concerts of the orchestra's 61st season, Schubert's "Rosamunde" Overture, Elgar's "Enigma Variations", and Shostakovich's First Symphony were programmed. In the Elgar the full beauty, vigor, and tonal shadings of the score were handled with admirable results. The Shostakovich Symphony received a vastly improved reading compared to Mr. Johnson's earlier venture here, for it was much more effective in dynamics and clarity of design.

Lily Pons's recital on Oct. 18 at the Taft Auditorium (opening J. Herman Thuman's Artists Series) marked a welcome return of a favorite artist. Her vivacity, glam-

orous charm, and gracious stage deportment had not diminished. Her vocal artistry and finesse were as captivating as ever, but occasional deviations from pitch and a noticeable cautiousness in security of production indicated that Miss Pons was not in top vocal form.

The LaSalle Quartet, in residence at the College-Conservatory of Music of Cincinnati, gave a program on Oct. 6 at the city's new Public Library Auditorium in memory of a prominent Cincinnati and donor to the Fine Arts Department, Eda Kuhn Loeb. The performances of Mozart's Adagio and Fugue, K. 546, Wolf's "Italian Serenade", and Schubert's Quartet in C minor were authoritative and played with discriminating musicianship, commanding ensemble, and well-blended tonal affluence. Jack Kir-

stein is the new cellist, taking the place of Richard Kapuscinski, who is now with the Boston Symphony. Robert Below, a 21-year-old pianist of Louisville and a 1955 National Federation of Women's Clubs winner, was presented in recital by the Ohio Federation of Women's Clubs' new organization, The Friends of Young Artists, at the College-Conservatory Concert Hall on Oct. 17. In works of Bach, Mozart, Falla, and others he demonstrated that he was a versatile interpreter who can maintain audience interest. He showed a facile technique and pianistic resourcefulness.

—MARY LEIGHTON

## Two Orchestras Heard in Detroit

DETROIT.—The Detroit Symphony, in subsequent concerts, has maintained the high standards of its opening night performance. Paul Paray conducted an exciting program on Oct. 20, featuring Margaret Harshaw, Metropolitan Opera soprano, as soloist. She sang Isolde's Love Death from "Tristan und Isolde", and the closing scene from Richard Strauss's "Salome". The orchestra performed excerpts from "Die Walküre", "Tristan und Isolde", and "Salome". On Oct. 27 Rudolf Serkin played in Mozart's Concerto in C, K. 467, and Mendelssohn's Piano Concerto in G minor.

The Boston Symphony made its annual visit on Oct. 22, as part of the Masonic Temple Concert Series. In Masonic Auditorium, Charles Munch directed his formidable group of musicians in a program of Berlioz, Haydn, and Ravel.

Robert Merrill sang a program of Handel, French songs, and operatic arias at Masonic Auditorium on Oct. 28. Mr. Merrill's resounding voice—more like a bass's at times—brought loud applause, especially after the arias "Largo al factotum" and "Di Provenza il mar". The accompanist was Carroll Hollister.—DICK FANDEL

## Austria Sponsors Musicological Congress

VIENNA.—An International Musicological Congress will be held in Vienna from June 3 to 9, 1956, under the sponsorship of the Austrian Academy of Sciences. Erich Schenk of Vienna University will be the director. An exhibition on Technology Serving Music and Musicology will be held in connection with the congress.

## OBITUARIES

### JAC GORODETZKY

WASHINGTON, D. C.—Jac Gorodetzky, 42, second violinist with the Budapest String Quartet for six seasons until illness forced him to retire last year, died here on Nov. 2. Mr. Gorodetzky had won first prize in violin at the Paris Conservatory. He made his New York debut in 1937 at Town Hall. At one time a member of the Cleveland Orchestra, he later played with the Guilet String Quartet. He is survived by his wife, Harriet; two daughters; a brother and three sisters.

### MILTON DIAMOND

Milton Diamond, 66, retired attorney for the music and entertainment business, died at the New York Infirmary on Oct. 19. Mr. Diamond had served as president and general manager of the Producing Music Managers Association. In 1947 he was appointed counsel to the American Federation of Musicians. He also acted as counsel to James C. Petrillo, and Decca Records, and was at one

time joint counsel with Charles Poletti for ASCAP.

### HASIA HEIFETZ

Mrs. Hasia Heifetz, 86, widow of Haim Heifetz, Russian conductor and violinist, died in New York on Nov. 4. She is survived by two sons, Vladimir, pianist-composer, and Benar, cellist; two daughters; and four grandchildren.

### EDA HARDAWAY

ATLANTA, GA.—Mrs. Eda E. Bartholomew Hardaway, 76, organist, choir director and teacher, died here on Oct. 9 after a lengthy illness.

### LOUISE DOOLY

ATLANTA, GA.—Louise Dooly, former music critic for the *Atlanta Constitution*, died here on Oct. 16.

### ANNE GRIFFITHS

PITTSBURGH, PA.—Anne Griffiths, 88, vocal teacher and recitalist, died here at her home on Oct. 8.



# Burgin Leads Boston Symphony; Hub Recital Schedule Heavy

## Boston

EVERY now and again one comes across what is best described as "a musical miracle", one of those occasions when everything goes so well that virtual perfection is achieved. The first concert by the Boston Symphony, at Symphony Hall on Oct. 28, after it had returned from a two-week tour of southern cities, was one such.

The men had every reason to be tired, and Richard Burgin, who conducted, was said to have been ill. Nonetheless, they all produced the most wonderful performance of Mahler's First Symphony that I ever had heard. In richness of tone and style, in sheer brilliance of execution, I never had heard any performance of the "Titan" Symphony to match this.

The program began with Mozart's "Eine kleine Nachtmusik", and included the first performance in these concerts of the Khachaturian Violin Concerto, with Ruth Posselt as soloist. Miss Posselt, too, was in her best form and all went superbly in the course of this admirable and most violinistic work.

Just as unaccountably, one week later, Charles Munch, returning to the stand, delivered performances of Beethoven's "Fidelio" Overture, and the Fourth Symphony of Tchaikovsky, that were far below his usual standard. The overture was remarkably coarse; the symphony so slow in its first three movements, that the music nearly fell apart.

The best portion of the program was Honegger's Symphony No. 4, "Delicacies Basilienses", which had not been heard here since Koussevitzky introduced it in the spring of 1949, his last season with the orchestra. The music is light and linear, admittedly in a mood (if not a style) akin to Mozart and Haydn. It is bright, cheery, a trifle dry, but altogether charming.

## Major Artists Heard

Elisabeth Schwarzkopf, this time appearing in Symphony Hall, took the town by storm again when she sang in the Boston University Celebrity Series, on Oct. 16. Her very personal sort of vocal art sounds better in a smaller auditorium, but she was fabulously good, nonetheless. Paul Ulanowsky was Miss Schwarzkopf's most excellent accompanist.

The Soviet pianist Emil Gilels filled Symphony Hall the night of Oct. 23 with a vociferously applauding audience, which seemed to have a political as well as a musical complexion. Prodigious as was the technique of this artist, the applause was altogether too frequent. Speaking for myself, I found Mr. Gilels to have the most resourceful keyboard technique since Horowitz, but little either of intellect or heart in his playing.

Roland Hayes, giving his annual concert at Symphony Hall, the afternoon of Oct. 23, impressed a large audience by customary high standards of interpretation. The occasion was special in that, during the intermission, Mr. Hayes was presented the first annual award of the Massa-

chusetts Committee for United Nations Week, which recognized the tenor as "a Massachusetts citizen whose life and achievement best represent the faith, spirit and ideals of the United Nations".

Pianist Miklos Schwalb, always a fine and dependable artist, drew a large audience to Jordan Hall for a concert under auspices of the New England Conservatory, of whose faculty he is a member, on Oct. 26. The program brought the first Boston performance of a Sonata by Miklos Rozsa, a work of difficulty and rough texture, but prevailing romanticism beneath the dissonance.

Claudio Arrau, much admired in Boston, was heard by a near-capacity crowd at Symphony Hall on Sunday afternoon, Oct. 30. His program was precise and exacting, and gorgeously set forth: Mozart's G major Sonata, K. 283; the "Waldstein" Sonata of Beethoven, and Schumann's "Carnival".

## Little Singers Appear

The Little Singers of Paris, a truly admirable chorus, impressed Boston at a Jordan Hall concert on Oct. 14; pianist Joel Spiegelman made a fairly successful formal debut at Jordan Hall, on Oct. 25, and the Ukrainian Bandurists pleased again at Symphony Hall, the same night. John Moriarity provided an unusual program when he offered piano music of the 18th-century Philip Cogan and the slightly later John Field, at Jordan Hall Oct. 30. The concert was sponsored by the Eire Society of Boston.

The first all-Mozart program by an organization of major importance here, in this Mozart bicentennial season, was that given at Jordan Hall, Nov. 2, by the Zimble Sinfonietta. It brought the D major Serenade, K. 100; the A major Violin Concerto, K. 219; the Concerto in C major, K. 190; and "A Musical Joke", K. 522. Alexander Schneider was a fine soloist, playing most deftly and sensitively, in the concerto, and he shared with concertmaster George Zazofsky the solo duties in the Concerto, which is almost a symphony without a fast finale. The evening was one of most musical character.

At Sanders Theater, Nov. 4, the Harvard Glee Club gave its first public concert of the season, conducted by G. Wallace Woodworth. This concert was a "kickoff" of a drive to gather funds to send the Harvard Glee Club on tour in Europe next Summer.

—CYRUS DURGIN

## Fall Season Opens In Indianapolis Area

INDIANAPOLIS. — The first major event in the fall season in the Indianapolis area was the appearance of the Boston Symphony, Charles Munch conducting. The orchestra, which opened Purdue University's convocation series in Lafayette, is no longer the full-bodied, sonorous instrument it was under Koussevitzky, but for "La Mer" the new tonal cloak was exactly right. Mr. Munch's conducting was felt to be at its greatest in the subtleties and delicacies of the Debussy.

At Indiana University, Bloomington, Mantovani led a superb group of musicians in his "new music", on Oct. 19, in one of the strangest programs heard in these parts in a long time. A program made up of such titles as "Red Petticoats", "Lazy Gondolier", and "Laughing Violin", scarcely intrigued the big audience of young people reared on present day dance and symphonic music.

The Indianapolis Symphony opened its season on Oct. 29 and 30, with Victor Alessandro as guest conductor. He is on leave from his regular post as conductor of the San Antonio Symphony. In submitting proposed programs, the six guest conductors' schedules for this year's concerts leaned heavily on the old favorites—the three B's, Tchaikovsky, and Wagner—a disappointment to many who expected a bigger repertoire from the new deal.

The Loewenguth Quartet played for the Ensemble Music Society of Indianapolis on Oct. 26. This was followed on Oct. 31 and Nov. 1 by the Ballet Russe de Monte Carlo, appearing at the Murat Theater.

Far and away the most satisfying of this fall's attractions to date was the appearance at the John Herron Art Museum, on Oct. 16, of Jean Léon Destiné and his Haitian dancers. A tremendous crowd overflowed the museum auditorium for this beautiful and exciting program.

Other events coming soon are Paul Nordoff narrating his own new work, "The Frog Prince", with Igor Buketoff conducting the Jordan Little Symphony; Ellis Rabb of the Antioch Shakespeare Festival, with a musical background of Elizabethan music; Suzanne Bloch in a program of medieval and renaissance music for lute, virginal, and recorder; and El Nahual, Mexico's leading puppet theater.

—ELEANOR Y. PELHAM

## Knoxville Symphony Begins Season

KNOXVILLE, TENN.—The Knoxville Symphony, conducted by David Van Vactor, opened its 21st season on Oct. 11, with Rise Stevens, mezzo-soprano, as soloist.

Rudolf Firkusny, pianist; the National Ballet of Canada; and Virgil Thomson, composer-conductor, will appear in forthcoming programs. Mr. Thomson will conduct his new flute concerto in January, with Mr. Van Vactor as soloist. Also appearing with the orchestra will be Alfred Schmied, pianist; William Starr, concertmaster; and Jeanni Sparks, soprano, Knoxville artists who have performed many times with the ensemble.

Mr. Van Vactor's Christmas cantata, "The New Light", written for the orchestra and first performed last year, will be repeated in the December concert.

## Music Postage Bill Passes Senate

On June 29 the Senate unanimously passed the bill for the "Readjustment of the Postal Classification of Educational and Cultural Materials", which includes a revision of postal rates on all sheet music from regular parcel-post rates to book rates. Identical bills have been introduced in the House of Representatives, but Congress adjourned before a subcommittee could make its report on the bill. When Congress reconvenes in January, it is hoped that the subcommittee and the Civil Service Committee will report favorably on the bill.

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## ORCHESTRAS in New York

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a blazing eloquence that left one stunned and shaken at the close. The audience recalled him so insistently that he added an encore—Verdi's Overture to "La Forza del Destino", which the orchestra played magnificently. —R. S.

### Brooklyn Philharmonia Plays All-Mozart Program

Brooklyn Philharmonia, Siegfried Landau, conductor. Benno Rabinof, violinist; Irene Jordan and Marlys Watters, sopranos; Adriana Knowles, mezzo-soprano; Paul Knowles, tenor; Morley Meredith, baritone; and Hugh Thompson, bass. Brooklyn Academy of Music, Nov. 1:

#### MOZART PROGRAM

Symphony No. 38, "Prague"  
Violin Concerto in A, K. 219  
"Così fan tutte", Act I (excerpts)

This was the opening concert of the orchestra's first complete season. Julius Bloom, director of the Brooklyn Academy of Music, and Joseph Reich, assistant commissioner of borough works, gave short welcoming addresses. Mr. Reich read Borough President John Cashmore's proclamation, marking this Nov. 1 as "Brooklyn Philharmonia Day".



Siegfried Landau

The "Prague" Symphony and the Violin Concerto received restrained, well-disciplined interpretations under the baton of Siegfried Landau. The orchestra had a warm, sympathetic tone and the choir was in balance. A wider dynamic range and stronger rhythmic pulse would have been desirable.

Benno Rabinof's lyrical, proficient violin playing had a slightly strident quality at times, and was not always consistent in phrasing.

The first act of "Così fan tutte" (almost complete) was sung in the English translation by Ruth and Thomas Martin. Paul Knowles, as Ferrando; Hugh Thompson, as Don Alfonso; and Morley Meredith, as Guglielmo, had clear diction, projected their voices well, and blended well together. All the singers were well prepared for their roles, both technically and musically. Irene Jordan, as Fiordiligi, had a voice rich in timbre, although a bit tight. Adriana Knowles, as Dorabella, sang melodiously though thinly; and Marlys Watters displayed a clear, delicate, lyrical voice. The orchestra was livelier and generally provided smooth support. —D. B.

### Geza Anda Makes Debut With Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy, conductor. Geza Anda, pianist. Carnegie Hall, Nov. 1:

Fantasia and Fugue in G minor..... Bach-Smith  
(First New York performance)  
Symphony No. 7 (revised)..... Harris  
(First New York performance)  
Piano Concerto No. 2..... Brahms

The New York debut of the Hungarian pianist Geza Anda and the first local performance of Roy Harris' Seventh Symphony in a revised



Geza Anda

version were the features of the Philadelphia's second Manhattan visit of the season under Eugene Ormandy.

A tall, good-looking young man in horn-rimmed spectacles, Mr. Anda already is known to a large part of the musical public by way of his European recordings of standard works by Brahms, Tchaikovsky and Rachmaninoff. For them, his performance at this concert of the Brahms Second Concerto, in B flat major, was simply a confirmation of what they already knew about the pianist, to wit: that he possesses a secure and powerful technique; that he commands a wide color range of equal felicity in all areas of the keyboard, with a corresponding control of tone quality that makes even his heaviest fortissimo a sound of beauty and musicality; that his approach to the performance of large-scale works is relaxed, calm and supremely confident, and, in sum, that he is among the most finished of the pianists of his generation. If some want of communication was felt in the Brahms, one remembered that the construction of this work, in which the piano is almost completely ornamental, is not conducive to the development of a deep personal line or any sustained subjective expression. We look forward to a more exhaustive exploration of Mr. Anda's powers in his recital later this month.

Harris' Seventh Symphony, which is in one movement and runs about 20 minutes, is a thoughtful, through-composed and tightly constructed work, which the composer has described as in one sense a dance symphony, in another sense a study in harmonic and melodic rhythmic variation. He also says he "hoped to communicate the spirit of affirmation as a declaration of faith in Mankind". From a first hearing one could say that the first two quantities were fairly apparent and duly noted, but the declaration of faith was far from clear unless it occurs in the rather jaunty and relatively good-humored coda. Harris rarely communicates musical ideas simply and directly; in fact, communication has always been one of his difficulties with the public. The Seventh Symphony cries for definition but never achieves it.

The concert began with an orchestral arrangement of Bach's familiar Fantasia and Fugue in G minor by William R. Smith, assistant conductor of the orchestra. Mr. Smith is an organist and he seemed bent upon making the orchestra, especially the winds, sound as much like an organ as possible, which probably was laudable under the circumstances. A final word, out of context, must be added in praise of the splendid co-operation with Mr. Anda provided by Mr. Ormandy and his men. The Brahms Second, after all, was as much their vehicle as his, and they made the most of it. —R. E.

### Wheeler Beckett Orchestra Gives Concert For Young People

The Wheeler Beckett Orchestra of New York gave a program of symphonic music for an audience of young people at Carnegie Hall, on Nov. 2 at 2:30. The children enjoyed demonstrations of many of the principal orchestral instruments by members of the ensemble. Wheeler Beckett conducted a program of Schubert, Sibelius, Rossini, Enesco, Saint-Saëns, and Tchaikovsky, with gentle, attentive care. The major work of the program, Schubert's Eighth Symphony, received a lyrical reading. The other pieces, too, were basic fare in school music appreciation courses, and while aptly chosen to help impress the children with a variety of instrumental timbres and orchestral effects, were clearly familiar to them. Surely a more unusual program would provide some listening challenge. Mr. Beckett, who conducted as if he were talking to children through the orchestra, is to be commended for giving them an opportunity to hear live music performed by professionals. —D. B.

### Mitropoulos Conducts Work by Ben Weber

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Pietro Scarpini, pianist. Carnegie Hall, Nov. 3:

Overture to "Fidelio"..... Beethoven  
Piano Concerto, E flat major, K. 481..... Mozart  
Prelude and Passacaglia..... Ben Weber  
(First New York performance)  
"Also Sprach Zarathustra"..... Strauss

If it were not for the valiant pioneering of Dimitri Mitropoulos, we should be completely behind the times in our knowledge of the contemporary orchestral literature in the 12-tone idiom and allied styles. Ben Weber's Prelude and Passacaglia had been commissioned by the Louisville Orchestra, and it proved to be a challenging and sonorously brilliant piece, well worth a New York hearing. Though the mood of the work was romantic, the texture by no means obscure, and the scoring very effective, I must confess that at first hearing I could not follow the ostinato figure characteristic of the traditional passacaglia, nor could I sense much movement or development in the music in an over-all sense. But this may well have been owing in part at least to the complexity of the idiom. Whatever one's doubts about the piece, one could not fail to enjoy some of its purple patches of glistening sonority. Weber is always an imaginative harmonist.

Last season, Pietro Scarpini played the Second Piano Concerto of Prokofiev with notable intellectuality and fine taste. If his performance of the Mozart E flat major Concerto was not quite so satisfying, the fault could be laid partly to the heavy, poorly-balanced orchestral accompaniment. Nonetheless, Mr. Scarpini gave a deft and musically intelligent performance, in which he demonstrated an amazing control of touch, especially in the florid Edwin Fischer cadenzas. Occasionally (as in the retard at the re-entrance of the orchestra after the cadenza in the last movement) there were very un-Mozartian touches, but as a whole this was a commendably light, lyric, and winged performance. Mr. Scarpini is obviously a distinguished musician as well as a skilled virtuoso.

Mr. Mitropoulos must have been napping when he programmed the gigantic Strauss tone poem after a demanding novelty in the 12-tone idiom. Terrible as the Zarathustra music is, it must be confessed that he conducts it magnificently, and the orchestra hurtled through it with the weight and momentum of a diesel engine. Those who stayed to hear it were rewarded with a performance of staggering, slashing power.

Since radio broadcast audiences are seldom allowed to hear anything that



# ORCHESTRAS in New York

is new or alerting to the intelligence, the Weber piece was replaced at the Sunday broadcast by Falla's Dances from "The Three-Cornered Hat". —R. S.

## Hillis Introduces Mass by Meyerowitz

New York Concert Choir and Concert Orchestra, Margaret Hillis, conductor. Town Hall, Nov. 4:

"Lobet den Herrn, alle Heiden" . . . Bach  
Mass: "Missa Rachel Plorans" . . . Jan Meyerowitz  
(First performance)  
"Oedipus Rex" . . . Stravinsky

Flanking a new work by Jan Meyerowitz with two masterpieces, one of the 18th century and one of the 20th, Margaret Hillis conducted this stirring program with an authority and musical insight which marked a new level of accomplishment for her. Miss Hillis has always been a loyal servant of music and a painstaking worker, but her interpretation of Stravinsky's "Oedipus Rex" was head and shoulders above mere adequacy. It was inspired.

Margaret Hillis



Jan Meyerowitz composed his "Missa Rachel Plorans" in the summer of 1954 in Strasbourg, in memory of Abbé Alfred Gabriel, whom he had met in Avignon during the war, when both were fugitives from the Gestapo. The title refers to the quotation of a cantus firmus from the liturgy commemorating the Massacre of the Innocents. The text of the liturgy is: "A voice was heard in Ramah, lamentation and bitter weeping; Rachel weeping for her children, and would not be comforted, because they are not" (from Jeremiah XXXI, 15). Hebrew tradition has it that Rachel is heard crying in her tomb whenever the sufferings of the Children of Israel become acute.

Meyerowitz follows the traditional four-part a cappella setting of the Mass generally in this work, though he breaks with liturgical usage in several sections. There are solo passages for soprano and tenor, and in other sections he has set the text in unusual ways in order to make possible new ideas of musical structure and dramatic emphasis. I could not help feeling that the "Missa Rachel Plorans" was not so much a setting of the actual Latin text as of another intangible text that dominated the composer's imagination. Frequently, the emotional character of the music did not conform with the words; the sense of liturgical consistency and discipline was lost in a cloud of subjective feelings. Both in form and texture the work was uncertain, yet it contained passages of genuine beauty. The choir sang a bit tentatively (with frequent and annoying promptings from the piano accompanist who should have completed this spade-work at rehearsals), and the soloists, Marguerite Meyerowitz and Grant Williams, were also edgy. But Miss Hillis, after a tepid start in the Bach motet, conducted the Mass with vivid feeling and musical impact.

It was the performance of the Stravinsky masterpiece, however, that made this a memorable evening. I have never heard Jocasta's air so sumptuously performed as Elena Nikolaidi



Max Rudolf

sang it. Leopold Simoneau was a strong Oedipus. Robert Falk was an imposing Tiresias. Michael Therry, who took the roles of Creon and of the Messenger, was dramatically effective, if tremulous and fuzzy in vocal production; and Grant Williams was adequate, as the Shepherd. Arnold Moss delivered e.e. cummings' translation of the narration clearly. But it was the male chorus and the orchestra, urged on by Miss Hillis, who outdid themselves. They fully brought out the tragic grandeur of this score, which remains after 28 years, one of the few unquestionably great works of our time. —R. S.

## Max Rudolf Conducts Philharmonic-Symphony

New York Philharmonic-Symphony, Max Rudolf conducting. Carnegie Hall, Nov. 5:

Overture to "A Midsummer Night's Dream" . . . Mendelssohn  
"Mathis der Maler" . . . Hindemith  
Symphony No. 1 . . . Brahms

Max Rudolf made his debut as a guest conductor of the New York Philharmonic-Symphony at this concert and acquitted himself so well that the Society should by all means invite him to return as soon as possible. Mr. Rudolf is that rara avis, a modest, quiet, conductor who studies his scores thoroughly, follows the composers' instructions therein, and does not pretend that he, and not the orchestra, is actually doing the playing. Instead of losing the limelight through this unwonted abnegation, he inspired his players to perform the music with such interest and spontaneity that both they and the audience had a delightful evening, and were grateful to him for such unforced pleasure. True, Mr. Rudolf was not a star or a blazing comet, but he had authority, intelligence, and a real command of the orchestra. Not in many a moon have I heard the Philharmonic-Symphony play pianissimo, piano, and mezzoforte for such long stretches, when those levels were indicated in the score.

Since 1945, Mr. Rudolf has been a member of the staff of the Metropolitan Opera (being appointed Artistic Administrator in 1950), but I have never heard him conduct opera so persuasively and individually as he did the works on this program. The Mendelssohn was exquisitely light and dance-like; the Hindemith was solidly built and emotionally vital; and the Brahms was amazingly fresh yet faithful to the markings at the same time.

The Saturday night audience (perhaps the most intelligent and open-minded audience that the orchestra has) liked Mr. Rudolf very much. One left the hall glowing with ad-

miration for the genius of Mendelssohn, Hindemith, and Brahms, which is the highest praise that I can think of for the conductor. —R. S.

## Other Concerts

The first of the New York Philharmonic-Symphony's introductory series of Young People's Concerts was given in Town Hall on the afternoon of Oct. 22. Wilfrid Pelletier conducted a program in which William Clauson, balladeer and guitarist, and Leonore Kerz, 11-year-old pianist, were the soloists. The senior series of the Young People's Concerts was begun in Carnegie Hall on the morning of Oct. 29, with Mr. Pelletier again conducting. Rudolf Serkin was soloist in Mendelssohn's G minor Piano Concerto, and James Fasset was master of ceremonies.

The Saitenberg Little Symphony, conducted by Daniel Saitenberg, played the first of a series of four concerts devoted to music by Bach and Mozart, in Kaufmann Auditorium on Oct. 23. Jennie Tourel, mezzo-soprano, was soloist.

Mantovani and his Orchestra returned on Nov. 6 for a second program in Carnegie Hall.

## Philharmonic-Symphony Sponsors Forum Discussions

The first of a new series of forum discussions sponsored by the Philharmonic-Symphony Society took place on Oct. 22 in Carnegie Hall. Carleton Sprague Smith is serving as moderator for the series of five lectures, organized by Mrs. George Hamlin Shaw, chairman of the Society's subscription committee, as a special privilege for its regular subscribers. The first forum discussion was devoted to Mozart. Members of the panel, in addition to Mr. Smith, included Hans David, professor of music at the University of Michigan. Dimitri Mitropoulos, the Philharmonic's musical director, and three of his first desk men—John Corigliano, concertmaster; William Lincer, viola; and Laszlo Varga, cello—appeared. Marion Rous, known for her Philharmonic Forecasts, also contributed to the round-table discussion.

## Alberta Philharmonic Opens 1955-56 Season

CALGARY, CANADA.—The Alberta Philharmonic, conducted by Henry Plukker, began its ten-concert series for the 1955-56 season on Oct. 9.

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## RECITALS in New York

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voices ever obscured in the Fugue. Tonally, the performance was less satisfying, for in the fortissimo range the sound was often strident.

The Schubert Sonata was the high-point of the evening. Tenderness and delicate pianissimos characterized the second movement, and the Allegro was notable for its relaxed and graceful atmosphere.

The Schumann, however, was a let-down. The fantasy and particularly the humor were missing. Nor did Mr. Demus command the lightness of touch for the final section. The slow sections were dreamily interpreted, but lacking in tonal painting.

—F. M., JR.

### Albert Singerman, Pianist Town Hall, Nov. 3

Albert Singerman, making his first New York appearance since his Town Hall debut in 1946, presented an interesting program in which the two halves were complementary—Handel's Tenth Suite and Beethoven's E flat Sonata, Op. 27, No. 2, followed by the Chopin Preludes and Prokofiev's Sixth Sonata.

Mr. Singerman appeared to be a shy young man whose playing, although neither lacking in technical competence nor beauty of tone, reflected that diffidence. Indeed, his chief asset as a pianist was the round, mellow singing tone he drew from the piano. It was a pleasure to hear, for once, a Prokofiev sonata played without the usual edgy percussiveness. The pianist's lyrical approach was most effective, however, in the opening pages of the Beethoven sonata and in the Adagio con espressione. While Mr. Singerman produced the kind of tone colors that were ideal for Chopin, his erratic rhythms masquerading as rubatos robbed the preludes of their poetry.

—R. K.

### Marian Anderson, Contralto Carnegie Hall, Nov. 4

For this recital Marian Anderson had chosen a program that illustrated many facets of her vocal art. She began with a group of four works by Mozart. With an unusual command of phrasing and tonal color, even to the most subtle pianissimo, the artist conveyed the tender pathos of "Das Veilchen" most convincingly. It was an interpretation that revealed to the full her dedication and warmth of heart. Continuing with a group of Schubert lieder, Miss Anderson gave an especially poignant performance of "Aufenthalt", one of her famous interpretations. A lovely floating line



Marian Anderson

was maintained in "Nacht und Traume", despite a tempo that was unquestionably too rapid. In this song and indeed in everything that she sang Miss Anderson showed her remarkable ability to sustain a mood and communicate with the audience.

Completely different in mood and style was the aria of Ulrica, "Re dell'abisso", from Verdi's "Un Ballo in Maschera", in which Miss Anderson made her debut at the Metropolitan Opera. Miss Anderson also sang songs by Howard Swanson, Hindemith, and Celius Dougherty before proceeding to the Negro Spirituals that invariably form one of the most deeply moving experiences at her concerts. A delightful encore was "The Plough Boy". Franz Rupp was the sensitive accompanist.

This recital was given for the benefit of the Morningside Community Center. The Rev. James H. Robinson, executive director of the center, and Mrs. Madison H. Lewis, chairman of the benefit committee, thanked Miss Anderson in a brief address.—G. F.

### Thomas McIntosh, Pianist Town Hall, Nov. 5, 2:30 (Debut)

Thomas McIntosh, 16-year-old pianist, is at a difficult age for a performer. He is too old to be considered a child prodigy and too young to perform with a convincing emotional maturity. Yet he acquitted himself quite notably in matters of poise and assurance, his technique being the most striking element in his performance.

His program was a difficult one, including Prokofiev's Seventh Sonata and Brahms's Variations on a Theme by Paganini, Books I and II. Though in the latter his fingers ran away from him and the texture was not clear, the final movement of the Prokofiev was brilliant and built up to an exciting climax. There were flashes of poetry in the second movement, particularly in the closing measures.

Gerald Moore



Thorough regard of the score and rhythmic precision characterized his performance of Beethoven's youthful Sonata, Op. 7. The pianist's tone was always agreeable, though one might have asked for more coloristic variation in the second movement. The third movement was outstanding for its spontaneity and natural phrasing.

Two Scarlatti sonatas; a Chopin group, of which the F minor Nocturne, Op. 55, No. 1, was caressingly played; and the Bach-Busoni Organ Prelude and Fugue in D major completed the program.

—F. M., JR.

### Knickerbocker Chamber Players Town Hall, Nov. 6, 5:30

The Knickerbocker Chamber Players, a group of 18 instrumentalists, began their second season in a new home—Town Hall, having performed last season in the Metropolitan Museum of Art. For this concert, the first of six Sunday afternoon programs, Boyd Neel was the guest conductor.

The novelty was Holst's A Fugal Concerto for flute, oboe, and strings, with Mildred Hunt Wummer, flutist, and Waldemar Bhosys, oboist, as the capable soloists. Under Mr. Neel's direction the melodious little work was given a warm and lively reading. One marveled at the delicate balances that kept the polyphonic texture so clear.

Unfortunately, the Brahms Trio, Op. 114, was given a lifeless performance by Walter Lewis, clarinetist; George Koutzen, cellist; and Harry Cumpson, pianist. Though notable in its lyric sections, the work simply did not flow.

Beethoven's Septet in E flat was not played by seven performers but by the full group, with Mr. Neel conducting. It was an excellent performance, relaxed and elegant, with fine playing by the winds.

—F. M., JR.

### Gerald Moore "The Accompanist Speaks" Town Hall, Nov. 6

To paraphrase the words of Rudyard Kipling, Gerald Moore's Daemon not only served him well in "earnest or jest" on this occasion, but was "utterly present" and in high spirits. As a matter of fact, Mr. Moore is lucky to have so many-sided a Daemon—pianist, actor, mimic, public speaker and educator. Luckier still were the people who availed themselves of the opportunity of seeing and hearing Mr. Moore—one of the world's most distinguished accompanists—unencumbered, as it were, by the usual soloist gracing the curved rim of the piano, demonstrate by precept and example, in his own droll and inimitable way, what makes an accompanist tick. "The accompanist," said Mr. Moore wryly, "assumes half the responsibility but by no means gets half the fee." The self-styled Unashamed Accompanist dwelt, among other things, on the vexatious problem of transposition; proving, by examples at the keyboard, that many songs heard in a key other than the original lose their character completely. Mr. Moore had his audience in the palm of his hand throughout the evening, entertaining them with his wit at one moment while holding them spellbound the next with the beauty of his playing in song accompaniments by Schubert, Brahms, Strauss and others.

—R. K.

## New Program Offered by Antonio

The success of his originally scheduled three-week run in New York at the Broadway Theater led Antonio to extend the engagement of his company for another two weeks. Accordingly he offered a largely new program, beginning on Oct. 25, at the Mark Hellinger Theater, to which he was forced to move because of prior commitments for the Broadway.

Of the novelties, the most rewarding was "Spanish Sonatas"—three excerpts from a ballet, "Suite of Sonatas", choreographed by Antonio to works of Father Soler. Something of a stylistic mishmash, the number disclosed some dancers costumed after paintings by the 17th-century Velazquez and others dancing on toe (at least a 19th-century practice)—all to music of an 18th-century composer. The total effect was quite exhilarating, however, for Antonio had embroidered the classic-ballet style with charming Spanish mannerisms, designed some sparkling movements for the delightful Soler sonatas, and created vivid stage pictures with the help of some gorgeous costumes. Carmen Rollan proved quite expert in the classic style; Rosita Segovia was as lovely as ever in the Spanish "school" manner; and Antonio, stunningly costumed by Balenciaga, moved like lightning through a flashing solo.

A pleasant little one-act ballet, "The Disdainful Segovian" had only the suggestion of a plot but allowed Antonio and Miss Segovia to dance and flirt coyly—sometimes using their castanets as suggestively as dialogue—in an ingratiating way. Two other group dances, the opening "Ronlena" and the closing "Fandangos por Verdiales", were almost too theatrically choreographed, costumed, and lighted, and had far less impact than the solo dancing of Antonio in the gripping "Martinete" or his duet with Carmen Rojas in "Seguiriyas Gitanas", which was danced with little more than a black backdrop for a setting.

—R. A. E.

## Escudero Makes Final American Tour

Vicente Escudero bid farewell to New York audiences on Oct. 30 at Carnegie Hall. Other appearances on the dancer's final American tour include performances in Philadelphia, Boston, Springfield, Mass., and Washington, D. C. Assisting Mr. Escudero in his New York appearance were Carmita Garcia, Teresita Ostos, Rosa del Oro, José Barrera, Fernando Ramos, Clarisa Talve, Isabel Morell, and Pepita Marquez, dancers; Juan Perrin, guitarist; Julian Elbaz, pianist; and Juanillo, Flamenco singer. Carlos Montoya, guitarist, was guest artist for the evening.

## Hunter College Concert Series Begins

The annual concert series sponsored by Hunter College opened on Oct. 22 with a lieder recital by Elisabeth Schwarzkopf, with Paul Ulanowsky at the piano. In a program on Nov. 5, the series offered an evening of opera excerpts sung by six members of the Metropolitan Opera: Lucine Amara and Dolores Wilson, sopranos; Elena Nikolaidi, mezzo-soprano; Kurt Baum, tenor; Nicola Moscona and Gerhard Pechner, basses. Tibor Kozma was the accompanist.

## Desoff Choirs To Give Two New York Concerts

Two concerts will be given next season by the Desoff Choirs, under Paul Boepple. The first concert, in Town Hall on Jan. 25, will feature music of the Elizabethan era; the second, in Carnegie Hall on April 25, music of Bach, Schubert, and Ernst Levy.

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# New Recordings

## HOFMANN

GOLDEN JUBILEE CONCERT. *Josef Hofmann, pianist.* (Columbia ML 4929, \$5.95)

WHEN Josef Hofmann gave a concert in the Metropolitan Opera House on Nov. 28, 1937, celebrating the 50th anniversary of his American debut in the same house, on Nov. 29, 1887, as a boy of eleven, these recordings were made. They were not intended for issue, but how fortunate we are to have them! Were it not for this album, most music-lovers today could only blink with incredulity when those of us who heard him burst into extravagant praise of his genius and power. The album is provided with a handsome booklet containing an appreciation and admirable portrait of Hofmann the man and artist by Abram Chasins, one of his most talented pupils. Quotations of articles and reviews of Hofmann's playing are also included, as well as fascinating photographs, some of them by Gjon Mili. This album reveals Hofmann's torrential power. In the nature of things, it cannot do full justice to the delicacy, poetry, and classic lucidity of his playing.

Included in the program are Chopin's Waltz in D flat major, Op. 64, No. 1; Ballade in G minor; Berceuse; Andante spianato e Grande Polonaise; Etude in G flat, Op. 25, No. 9; and Nocturne in E flat, Op. 9, No. 2; Rachmaninoff's Prelude in G minor, Op. 23, No. 5; Mendelssohn's "Spinning Song", Op. 67, No. 4; the Beethoven-Rubinstein "Turkish March" from "The Ruins of Athens"; and Moszkowski's "Spanish Caprice", Op. 37.

## BEETHOVEN

### Piano Concertos

No. 2, in B flat major and No. 4, in G major. *Rudolf Serkin, pianist; Philadelphia Orchestra, Eugene Ormandy, conductor.* (Columbia ML 5037, \$4.98)

WITH this disk, Mr. Serkin and the Philadelphia Orchestra complete their recording of the five Beethoven piano concertos. The pianist has made upwards of 50 concert performances with the orchestra, and there is an admirable feeling of ensemble in this new recording. Both of the performances are powerful, deeply musical, and tonally resplendent. Other pianists (and Mr. Serkin himself on occasion) have played the B flat Concerto more simply and eloquently, and have made the G major Concerto more serenely lovely, but in spite of nervous tension



Josef Hofmann

these interpretations are lofty and often electrifyingly brilliant. The orchestra is admirable in both works.

—R. S.

## CHAUSSON

### Concerto for Piano, Violin and String Quartet

*Zino Francescatti, violin; Robert Casadesu, piano; Guilet Quartet.* (Columbia ML 4998, \$4.98)

CHAUSSON'S romantically elegant Concerto is not likely to get a better performance than this one. The French artists are in complete sympathy with their countryman's style; they strike a perfect balance between emotional intensity and delicate restraint, and they play with a marvelously precise ensemble and clarity of texture. Mr. Francescatti's tone is sweet and refined, yet not without an underlying urgency. Mr. Casadesu's tone provides the right counterpart, with its cool rippling grace. And the quartet perform along with the soloists with comparable beauty.

The Concerto is performed less often than it deserves, perhaps because of the unusual combination of instruments. It is somewhat discursive, but never tiresomely so; at least, its thematic material has a warm tasteful lyricism, and the composer had a keen ear for rich yet limpid sonorities. This recording of the work, in such an ideal performance, makes it the perfect tribute to the composer, who was born 100 years ago this year.

—R. A. E.

## TCHAIKOVSKY

### Piano Concerto No. 1

*Gina Bachauer, pianist; New London Orchestra, Alec Sherman, conductor.* (RCA Victor LM 1890, \$3.98)

MISS BACHAUER is heard for the first time on disks in a standard repertory work (she has previously recorded works by Mozart and

Liszt) as well as in the concerto that served for her auspicious orchestral debut here, with the New York Philharmonic-Symphony under Dimitri Mitropoulos. The pianist gives a brilliant performance. Though the poetic elements of the work are stressed, her reading is not lacking in dynamic virtuosity. Her performance is characterized by pearly passage work, a kaleidoscope of colors in the cadenza of the first movement, and by a rhythmic vigor in the last movement's principal theme.

—F. M., Jr.

## MOZART

### Violin Sonatas

Sonatas in B flat major, K. 454, and in E flat major, K. 481. *Joseph Szigeti, violin; George Szell, piano.* (Columbia ML 5005, \$4.98)

THE late Alfred Einstein (who is quoted in the notes of this Mozart Bicentennial Commemorative Issue) declared that these two sonatas, together with that in A major, K. 526, "represent the last word Mozart had to say in the domain of the sonata for piano and violin". Mr. Szigeti may not be in best technical form, but he plays with the dedication of a great musician and Mr. Szell works well with him, bringing a characteristic note of brisk efficiency into the performance.

—R. S.

## ISRAEL PHILHARMONIC

MAHLER: Symphony No. 1, in D major. *Israel Philharmonic, Paul Kletzki, conductor.* (Angel 35180, \$4.98)

MENDELSSOHN: Symphony No. 3 ("Scotch"); Overture: "Calm Sea and Prosperous Voyage". *Israel Philharmonic, Paul Kletzki, conductor.* (Angel 35183, \$4.98)

THESE are among the first recordings the Israel Philharmonic has made for Angel Records. Described as "Israel's visiting card to the world", they bear witness of an outstanding orchestra. The Mendelssohn works are given outstanding performances, free of sentimentality, which become more beautiful on repeated hearings. As for the Mahler Symphony, Mr. Kletzki's penetrating interpretation, the attention to details, the luster of the strings, and the balance of the orchestral choirs add up to one of the most striking performances of the work on disks.

—F. M., Jr.

## Records in Brief

Sir Thomas Beecham conducts the Royal Philharmonic in a performance of Elgar's "Enigma Variations" that is not as taut as Toscanini's but is warmer and more introspective. Elgar's "Cockaigne Overture" and Sereade for String Orchestra complete the disk. (Columbia ML 5031)\*\*\*

Of three new versions of Gershwin's Concerto in F, Julius Katchen's is the most imaginative (London LL 1262)\*\*\*; Alec Templeton's is the most comprehensive of the Gershwin idiom (Remington R 199-184)\*\*; Sonda Bianca's is the most intimate in the

## KEY TO MECHANICAL RATINGS

\*\*\*\*The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

\*\*\* Free from all obvious faults, differing only slightly from above.

\*\* Average.

\* Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

quasi-improvisations (MGM E3237)

\*\*\*. Mr. Katchen is accompanied by Mantovani and His Orchestra (and in the "Rhapsody in Blue"); Mr. Templeton by Thor Johnson and the Cincinnati Symphony; Miss Bianca by the Hamburg Pro Musica Symphony, led by Hans-Jurgen Walther (and in the "Rhapsody").

Now on a 12-week tour of this country, the Little Singers of Paris are making their recording debut with a charming ten-inch disk (Angel 64024)\*\*\* devoted to several noels and to folk songs from Canada, Spain, and Martinique. The youthful ensemble brings a touching and appropriate freshness to their performances, and the disk should make a useful Christmas gift.

Concertos under the Stars (Capitol P 8326)\*\*\*\* offers expert performances by Leonard Pennario, pianist, and the Hollywood Bowl Symphony, under Carmen Dragon's direction, of such popular works as Addinsell's "Warsaw Concerto", Bath's "Cornish Rhapsody", and Wildman's "Swedish Rhapsody", the first two being from film scores; Liszt's A flat "Liebestraum", the opening movement of Beethoven's "Moonlight" Sonata, and Rachmaninoff's C sharp minor Prelude, all with orchestral backgrounds composed by Mr. Dragon; and the gay Scherzo from Henry Litoff's Concerto Symphonique, a late-19th-century work rarely played nowadays.

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MARYLAND VISITOR. After her recital for the Frederick (Md.) Community Concert Association, Carol Brice (second from left) is joined backstage by Dr. John D. Ramaley, association president; Mrs. Donald E. Leatherman, vice-president and membership chairman, and Jonathan Brice, the soprano's accompanist

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# Foss's Griffelkin Has Premiere As TV Opera on NBC

By ROBERT SABIN

WIT, imagination, tenderness, fantasy, and bubbling rhythmic mischief abound in Lukas Foss's opera "Griffelkin", which had its world premiere on Nov. 6. The NBC Opera Theater had spared no pains or expense in providing a huge cast of singers and dancers and it was rewarded by a performance that must have brought genuine pleasure to countless thousands of music-lovers of all ages in the television audience.

For this music is creative and sincere. Librettist and composer have made their world of childhood wonder seem real, and they have struck those deeper tones that all such fantasies embody. "Griffelkin" has its weak spots, but as a whole it is a glowing and thoroughly successful work, on which we can congratulate the National Broadcasting Company, which commissioned it, Mr. Foss and his librettist, Alastair Reid, and ourselves.

The story of the opera was told to Foss by his mother when he was a child. Griffelkin is a little devil, both literally and figuratively. We first find him with his fellow imps in hell, presided over by the Devil's Grandmother. In celebration of his tenth birthday, he is given a bottle of magic fluid, capable of turning live people to stone and stone people to life, and sent up to the earth for a day. At first, he is full of devilish inspirations that reflect his childhood training, but after he meets a charming little girl he learns what love, pity, and family ties mean. He gets into all sorts of scrapes and ends by using his last drop of magic fluid to save the life of the little girl's mother. Furious at his disloyalty, the devils banish him from hell and he finds himself at last adopted into the family he has saved from misery. Sentimental, childish, trite, some readers may exclaim, but no more so than the librettos of many famous operatic masterpieces, and Foss has sweetened and spiced the fable with music of brilliant invention.

Perhaps the most notable characteristics of this score are its rhythmic ingenuity and transparency of texture. Foss has absorbed the bounce, the syncopation and dance impulse of the popular mu-

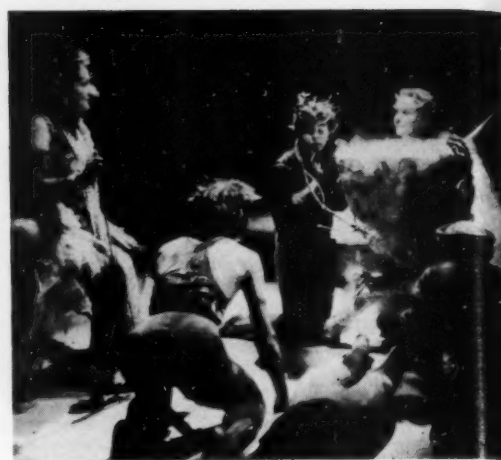
sic of our day into his blood stream and his music reflects them in ways that are natural, unforced and delightful. Mozart's familiar Piano Sonata in C major (rather weakly parodied in a popular piece called "In an Eighteenth Century Drawing Room" some years ago) is commented upon with true wit and affection in the opening scene, which contains a sort of infernal piano concerto in miniature as well as a bravura aria for the Devil's Grandmother. This scene did not come off with complete success in the broadcast, but whether the fault was in the spottiness of the music or in the production was not entirely clear to me. At any rate, there is a core of captivating humor in it. Miss Kreste was an amusingly hearty Devil's Grandmother.

Cleverly, Foss saves his first strokes of pure lyricism for Griffelkin's discovery of the wonders of the earth. As he looks at the sky, the trees, the buildings, a sense of the beauty that is in human life steals over him. I was reminded of Thornton's Wilder's "Our Town", in which much the same effect is achieved in a different context, as it is with exquisite poignance in Martha Graham's "Canticle for Innocent Comedians". Later, when Griffelkin asks the little girl and boy what mother means, what love means, and what death means, the music again takes on a melodic intensity and simple harmonic beauty that bespeak a profoundly gifted composer. How much fresher and more convincing this is than the feverish effects and clever tricks that abound in so many contemporary operas!

Expert ensemble writing comes to the fore in the episode in which Griffelkin is pursued by an ever-accumulating mob of frightened and outraged citizens and animals. The toy shop scene has some clever moments but it could stand strengthening. Wholly felicitous are the scenes of Griffelkin with the little girl and of the children with each other and their mother.

Adelaide Bishop deserves nothing but praise for her performance in the title role. She looked amazingly boyish and impish, and she acted and sang beautifully throughout.

The Devil's Grandmother (Mary Kreste, left) superintends birthday rites for Griffelkin (Adelaide Bishop, right)



## GRIFFELKIN

Opera by Lukas Foss. Libretto by Alastair Reid. Commissioned by the National Broadcasting Company. World Premiere by NBC Opera Theater (television broadcast), Nov. 6. Conducted by Peter Herman Adler with members of the Symphony of the Air. Director: Kirk Browning. Choreography and staging: Robert Joffrey. Audio Director: George Voutsas. Visual production designed by Rouben Ter-Arutunian.

## CAST OF SINGERS

Griffelkin ..... Adelaide Bishop  
Devil's Grandmother ..... Mary Kreste  
Voice of Statue ..... Mignon Dunn  
Voice of Letterbox .....  
A Boy ..... Andrew McKinley  
A Girl ..... Oliver Andes  
A Girl ..... Rose Geringer  
Their Mother ..... Alice Richmond  
Voices of Lions .....  
Paul Ukena and Chester Watson  
Policeman ..... Lee Cass  
Shopkeeper ..... Robert Holland  
Voices of Housewives .....  
Frances Paige, Joan Moynagh,  
Jean Handzlik  
Uncle Skelter, Oldest Devil .....  
Paul Ukena  
Dancers: Margery Gray, Gerald Arpino, Joseph Edwards, John Wilson, Eda Lloy, Beatrice Tompkins, Françoise Martinet, and many others. Chorus.

Also flawless were young Miss Geringer and Mr. Andes. The other singers were uniformly excellent, and the dancers performed Robert Joffrey's ingenious choreography brilliantly. Perhaps the emphasis was a bit heavy on spectacle, but the orchestra and the singers were ably conducted by Mr. Adler, and the music never lost its hold on the spectator. "Griffelkin" deserves to be heard again soon. It brought a gust of fresh air into our theater.

## Norwich Festival Concludes 37th Season

NORWICH.—The 37th Norfolk and Norwich Triennial Musical Festival ended here on Oct. 15. The five concerts were given in the Carlton Cinema, which holds about 2,000 people. Only two concerts were sold out, Myra Hess and a revival of Handel's "Deborah", and the final concert, "Viennese Night". Plans for the next festival are under way, although the guarantors will have to make good the losses for this one.

The festival's old home, historic St. Albert's Hall, was wholly abandoned for the first time since the event was established in 1824. The Hallé Orchestra, conducted by Sir John Barbirolli, gave three brilliant concerts. The second of the concerts included a finished performance of Stanley Bate's expertly fluent Third Symphony. On the same evening we heard a truly big performance from Clifford Curzon in Brahms's Second Piano Concerto.

Heathcote Statham, organist of the Norwich Cathedral, conducted two choral nights, an entirely happy account of "Deborah" with the Festival Chorus almost at its best, and an evening which included Constant Lambert's "Summer's Last Will and Testament" and three of Vaughan Williams' "Five Tudor Portraits". Alfredo Campoli, astonishing as ever, was soloist in Mendelssohn's E minor Violin Concerto. —BASIL MAINE

## Atlanta Symphony Appoints New Assistant Conductor

ATLANTA.—The Atlanta Symphony has announced the appointment of Harry Kruger as its new assistant conductor.

Bach Arioso from the Cantata No. 156, arranged for strings by William R. Smith, which he dedicated to the memory of Harl McDonald, manager of the Philadelphia Orchestra, who died in March, and Leon McDermid, festival manager, who died in April.

Robert S. Heald, completing his first year as festival president, has worked closely with Harry C. Coley, chairman of the program committee, in developing these unusually interesting concerts. Mr. Lee prepared the chorus from March onward, with liaison work in the fall rehearsals by Mr. Smith in reading the chorus for the final direction of Mr. Ormandy. In preparing the male chorus, Arvid C. Anderson assisted on various occasions, and Mrs. Marion McCaslin was the accompanist.

Barring the evident need to build up the mixed chorus numerically, the festival appears to be in excellent health and ready for another successful season.

## Worcester

continued from page 7

40 preceded the concerto. The strings sang throughout the latter work, and the little bits of repartee for the winds received the most tasteful of treatment.

Saturday brought one further climax, the initial appearance of a 200-voice male chorus especially organized for the occasion. Randall Thompson of Boston was present to acknowledge the audience's appreciation after this fine chorus sang a thrilling performance of "The Testament of Freedom", in which Thompson has used as text four excerpts from the writings of Thomas Jefferson. Especially inspiring was the treatment of the initial phrase, "The God Who gave us life", and of the final shouts on the word "Liberty".

Mr. Ormandy closed the festival as in two previous years, with the

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## Rhode Island Group Has Anniversary

PROVIDENCE.—The Rhode Island Philharmonic gave a concert on the anniversary of its founding exactly ten years ago, at the Veterans Memorial Auditorium on Nov. 14. Francis Madeira, who has been permanent conductor of the orchestra since its beginning, directed a program of Mozart, Beethoven, Poulenc, and Berlioz works.

A special citation from Brown University was presented to the orchestra and Mr. Madeira.

## Winnipeg Symphony Opens Season Before Royalty

WINNIPEG, CANADA.—The Winnipeg Symphony opened its eighth season, with Walter Kaufman as conductor, on Oct. 14, with Bidu Sayao, soprano, as guest soloist. In attendance at the Civic Auditorium were H.R.H. The Princess Royal, the Lieutenant-Governor of Manitoba, the Mayor of Winnipeg, and other dignitaries. The orchestra's 1955-56 season will include ten regular concerts and five student concerts. On Oct. 27 Mr. Kaufmann conducted the first Canadian performance of Theron Kirk's Adagio, which won the \$1,000 Benjamin Award. Works by Arthur Benjamin, Max Brod, Montague Phillips, and John Weinzweig will also receive their Canadian premieres. Soloists announced include Glenn Gould, pianist; Vronsky and Babin, duo-pianists; Ricardo Odnosoff, violinist; and Told Duncan, baritone.

## Hamburg

continued from page 12

every trace of consolation from Krenek's text.

Krenek has set this highly intellectual libretto, which alternates between meditative scenes in oratorio style and wildly dramatic episodes, in the style of a very personal spiritual naturalism. His music, based on 12-tone rows, the most important of which is sung unaccompanied at the opening by Pallas Athene, eschews tonality and functional harmony. It speaks the language of a calm expressionism in convincing fashion, a language oriented towards Schoenberg and Berg, but with a vocabulary of its own. Noteworthy technical characteristics of the score are the predominance of dissonance (so-called), the use of five and six-tone chords, and harsh, often strictly imitative polyphony. The voice parts are mainly declamatory, and usually solo.

All this is conceived by the inner ear, with a scorn for facile, pleasing sound, which makes it hard for the listener to follow, but the logic and the expressive power of the music are undeniable. In the characterization of the main figure Alcibiades, Krenek uses simpler methods. He often has recourse in his rhythm to marches and stubborn ostinato motives. The orchestration is in chamber-music style, with a masterly use of xylophone, celesta, piano, strings, and solo winds. The interludes, the imposing entrance of Althaea, the sweetly virtuosic role of Timaea, and the powerfully conceived death scene of Alcibiades dominate over more intimate scenes, such as that in which we hear the cry "Where is Timaea?" answered by an echo. In the dramatic climaxes of acts II and III, the musician Krenek triumphs over some stretches of dry declamatory.

In this production Rennert's skill

was at its most telling. The figure of Pallas was brought out of darkness by a spotlight at the opening; the Spartan court was seen in front of a blood-red wall, which was translucent and suddenly revealed the figures of warriors with serpent-shields standing behind it; and in the final scene the Athenian wall painted by Alfred Siercke was one of his finest achievements.

Under Leopold Ludwig's sensitive direction an elite cast of young singers was heard—Helga Pilarczik (Althaea), Melitta Muszely (Timaea), Margarete Ast (Pallas), Hermann Prey (Meton)—and also veterans Heinz Sauerbaum (Alcibiades), Helmut Melchert (Meletos) and Arnold van Mill (Agis).

The audience may not have been prepared for a festival production of such aggressive probity of style and showed a distinct reserve towards the music. But the evening ended with an ovation for Krenek and the cast, which had 20 curtain calls.

## Los Angeles

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all the great Aïdas of the past. Leonard Warren's Amonasro was a striking and sympathetic figure, with new and admirable vocal refinements. Mr. Turrini's Radames, though somewhat rough and ready, still had brilliant tones, dramatic energy, and great staying power. Claramae Turner's Amneris was handsome vocally and physically.

Giorgio Tozzi's debut as Ramfis made a splendid impression. Others were Désiré Ligeti, Virginio Assandri, and Margaret Roggero. Given the advantage of so superior a cast, Fausto Cleva brought a flexibility and vitality to the score that endowed it with new life.

The company gave a gala performance in Pasadena Civic Auditorium on Oct. 27. Act I of "La Bohème" was sung with Jan Peerce, as Rodolfo, and Rosanna Carteri, as Mimì. Act II of "La Traviata" had Licia Albanese, Walter Fredericks, and Robert Weede; and Act II of "Rigoletto" was done by Mattiwillda Dobbs and Mr. Peerce, with Cornell MacNeil creating an impression of unusual promise in the title role. The conductors were Ernesto Barbi, Claudio Curiel, and Leo Mueller, respectively.

The Monday Evening Concerts opened its new series in West Hollywood Auditorium Oct. 3 with Monteverdi's "Vespers of 1610", performed in memory of Oscar Moss, generous patron of the organization. Robert Craft conducted an austere intellectualized reading, and the soloists and chorus were excellent. Aldous Huxley in the second concert on Oct. 17, gave a witty and comprehensive lecture on Gesualdo and the Court of Ferrara. Ten Gesualdo madrigals were conducted by Mr. Craft, and a quartet of trombones played music by Renaissance composers.

Other recitalists and ensembles heard include Elisabeth Schwarzkopf, Beverly Hills High School Auditorium, Oct. 2; Joseph Schuster and Leonard Pennario in a sonata recital at UCLA, Sept. 25; the Roth Quartet in a series of three concerts at UCLA; the United Nations Folk Ballad Jubilee, Oct. 22, Philharmonic Auditorium; Inesita, Spanish dancer, Wilshire Ebell Theater, Oct. 23; and the Joseph Eger Players, Westside Jewish Community Center, Oct. 15.

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## SCHOOLS and STUDIOS

The Cleveland Institute of Music announces the following events for its 1955-56 faculty recital calendar: The Institute String Quartet (Nov. 29, March 14); George Bekefi, cello (Dec. 14); Arthur Loesser, piano (Jan. 11); Giorgio Ciampi, violin, and Ward Davenny, piano (Feb. 1); Eugene Mancini, piano (Feb. 15); Irvin Bushman, baritone, Maurice Sharp, flute, and Marianne Matousek Mastics, piano (March 28); and William Kurzbau, piano (April 11). Faculty members having given concerts this season are Marie Simmelink Kraft, mezzo-soprano, and Miss Mastics, piano (Oct. 19), and James Smolko, piano (Nov. 9).

Frank Kneisel, violinist, and new faculty member of the Boston Conservatory of Music, will give a recital in the Conservatory Auditorium on Nov. 20. Robert Freeman will be at the piano.

Richard Kapuscinski, recently appointed a member of the Boston Symphony, and formerly head of the cello department of the Peabody Institute of Music, will teach cello at Boston University. Donald M. Swarthout, American College music educator and administrator, has joined the staff of Catholic University for the 1955-56 season. Angelica von Sauer Morales has been appointed visiting associate professor of piano at the School of Fine Arts of the University of Kansas. Mrs. Morales, the widow of pianist Emil Sauer, made her first concert appearance of the season in a faculty recital at the University of Kansas on Oct. 26.

The Eastman School of Music, in Rochester, N. Y., had an enrollment of approximately 250 new students this year. In reporting this fact in the October issue of MUSICAL AMERICA, the word "new" was omitted. Total enrollment of the school is up to its maximum limit of 600 degree candidates, 420 undergraduates, and 180 graduate students. In addition there are approximately 1,400 students in the special and preparatory departments.

The Academy of Vocal Arts of Philadelphia has added Willbur Evans to its faculty as instructor in operetta and musical theater. Mr. Evans, a baritone, sang the leading role in "South Pacific" for more than two years in London and has directed musical comedy and operettas. The Academy will train students in musical theater for the first time.

DePauw University will have its first Festival of Music on Nov. 16. Herman Berg will conduct the university symphony, and George Gove will direct the university, motet, and chapel choirs, and the School of Music chorus. The orchestra will open the festival program with "Prelude" by Paul Wheat, an alumnus of DePauw. Jean Graham, pianist, has received a one-semester appointment to the music faculty at DePauw University, effective Feb. 1, 1956.

Boston University announces the establishment of a fellowship in memory of Albert Spalding. Contributions by friends of the late violinist have made the fellowship possible. Nathan Gottschalk, assistant professor of violin at Oberlin College, has been named the first recipient. The annual Marian Anderson \$1,000 Scholarship Award has been won by Elmer Dickey, a senior at the university's college of music. Karl Geiringer is directing a series of 13 illustrated lectures and recitals on the history of great music, during the current semester at Boston University. The university has also announced music courses, for 1955-56, open to students

of pre-college age. The preparatory division of the college of music offers the classes.

The Violin, Viola, and Violoncello Teachers Guild of New York gave a concert in its young artist series at Carl Fischer Sky Room on Nov. 13. Pupils of Margaret Pardee, Irving Kosen, and Nicoline Zedeler Mix took part.

Arved Kurtz, violinist, director of the New York College of Music and a faculty member of Hunter College, gave a program of music at Hunter Playhouse on Oct. 25. He was assisted by Vladimir Padwa, pianist; Henry Siegl and Charles Jaffe, violinists; Joseph Glassman, violist; and George Koutzen, cellist, in a program of Beethoven, Chausson, and Grieg.

Westminster Choir College began its 30th year on Sept. 26, with an increase in enrollment, bringing the total to over 300. On Oct. 19, ground was broken at the college, in Princeton, N. J., on the new \$400,000 boys dormitory. The Westminster Choir, directed by John Finley Williamson, sang at the ceremonies. Arthur Judson, president of the board of trustees of the college, turned the first shovel of earth.

The Pennsylvania College for Women is holding the 18th session of its Opera Workshop in Pittsburgh. The workshop will present the world premiere of Elie Siegmeister's "Miranda" in April at the college. Cherubini's "The Portuguese Inn" and Menotti's "Amelia Goes to the Ball" will be presented at Carnegie Music Hall on May 11.

The Society for Strings, Inc. announced that its Chamber Music Workshop sessions began their third season on Nov. 6, at the studios of the National Orchestral Association.

Washington University's second televised college credit course, "The Language of Music" opened on Oct. 3, with an introductory lecture over St. Louis' educational television station, KETC. Leigh Gerdine, chairman of the university's music department, is presenting the 13-week course, designed for non-musicians.

Oberlin College's 77th Artist Recital Series opened on Oct. 25 with Jerome Hines, Metropolitan Opera bass, in Finney Chapel. Alexander Alexay accompanied at the piano. Other concerts this season will include three appearances by the Cleveland Orchestra, conducted by George Szell; and recitals by Leon Fleisher, Aldo Parisot, Claudio Arrau, the Albeneri Trio, Victoria De Los Angeles, and Zino Francescatti.

Alfredo de Saint-Malo, Panamanian violinist, and new guest professor of music at the University of Texas, made his first appearance on the campus in a chamber-music concert on Oct. 9 in Recital Hall. Other faculty artists appearing were Anna Jackson, pianist, and Horace Britt, cellist. The University of Texas Symphony, conducted by Alexander von Kreisler, appeared in its first 1955-56 concert on Oct. 16, with Larry Walz, of the music faculty of the university, as piano soloist. The Alard Quartet, student chamber-music ensemble, played a scholarship benefit concert for the Fine Arts Foundation on Oct. 28. The Robert Shaw Chorale and Concert Orchestra were heard on Oct. 26, performing Bach's "Magnificat" and Honegger's "King David". Other groups to appear in the 1955-56 series are the Royal Scots Guards Band; the Ballet Theater; the Ballet Russe de Monte Carlo; Calypso Carousel; the Azuma Kabuki Dancers and Musicians. "Don Pasquale" was heard on

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## SCHOOLS and STUDIOS

Nov. 2, and "Cosi fan tutte" will be heard on Dec. 2, with the San Antonio Symphony, Victor Alessandro conducting.

**Ernst Friedlander**, cellist of the University of Wisconsin Pro. Arte Quartet, has resigned to become first cellist and soloist with the Sydney, Australia, Symphony. He recently returned from a three-month concert tour of Australia and New Zealand with his pianist-wife, Marie. **Lowell Creitz**, young Chicago cellist, will take the vacant post in the Pro Arte Quartet. Mr. Creitz will also teach cello.

The Pomona College music department and the Valley Chamber Music

Society, Scripps College, have just concluded a Mozart Festival at Bridges Hall of Music at the college. The Vegh Quartet, assisted by Jascha Veissi, violinist, of the Scripps College music faculty, performed five programs on Nov. 6-8 and 14-15. **Daryl Danton**, associate professor of music at Pomona College, has been awarded a Fulbright grant to lecture during the second 1955-56 semester at the National Conservatory of Music in Athens, Greece. He will be accompanied by his wife, Margaret, a music faculty member at the University of Southern California. He will lecture on American music and also give a series of lecture-recitals on American music sponsored by the U. S. Embassy Cultural Affairs Office, at various Grecian cultural centers.

**Brooklyn College's** Division of Community Service is presenting the Brooklyn Community Symphony and Choral Society in a series of nine concerts, in its sixth season.

**The American University Orchestra**, conducted by George Steiner, gave its opening concert of the season on the university campus, in Clarendon Hall, on Oct. 28. Soloists for the concert were the Mozart Trio, consisting of Lee Meredith, soprano; and John Yard and Joseph Collins, baritone. The program included the first Washington performance of the Chamber Symphony of Walter Hartley, who is on the music faculty of Longwood College at Farmville, Va. The American University Chamber Music Society, directed by Mr. Steiner, is giving a new series of concerts for young listeners. The first two concerts took place at Sidwell-Friends School (Oct. 20) and Madeira School (Nov. 2).

**Darrell Peter** has again joined the piano faculty of the Juilliard School of Music. Mr. Peter was a member of the faculty during the 1946 and 1948 seasons.

**The Henry Street Settlement** Music School has added to its faculty Ester Gilodo, piano; Beatrice Krebs and Nathaniel Sprinzena, voice; William Malchik, violin; John Barrows, horn. Florence Deutsch Moed returns to the piano faculty after a three-year absence; Irene Jacobi returns to teach sight-reading and ensemble for advanced students.

**New York University** is presenting five concerts in its 1955-56 Washington Square Chamber Music Series: Mannes-Gimpel-Silva Trio, Oct. 21; Kroll Quartet and Paul Ulanowsky, Nov. 18; Roman Totenberg and Claude Frank, Dec. 16; Kroll Quartet and Stanley Drucker, Jan. 20; Woodwind Ensemble of Paris, Feb. 17.

### Cleveland Marks Many Anniversaries

CLEVELAND.—On Nov. 2, 19 years to the very night since its first concert, the Festival Choir of St. Paul Church, under the direction of the dynamic Walter Blodgett, gave a magnificent performance of Mozart's "Requiem". Forty members of the Cleveland Orchestra; Fenner Douglas, organist; the church quartet (Gretchen Garnett, Eleanor Pudil, Leonard Moss, and Arthur Hamm); and the choir of 100 voices combined to present a musically perfect performance, one of deep feeling and spiritual inspiration.

The program was presented as an activity of the music department of the Cleveland Museum of Art, where

Mr. Blodgett is curator of music, as a part of its commemoration of the Mozart bicentennial. A further tribute will be paid next March 18, when the Mass in C minor will be given in St. Paul's.

There was a double pleasure in hearing the excellent piano recital given by Joel Rosen in Severance Chamber Music Hall on Sept. 30. He was welcomed home as a former Cleveland (a graduate of the Cleveland Institute of Music) and as a fine, sensitive musician.

George Szell, in his tenth year as conductor of the Cleveland Orchestra, was honored by a civic luncheon, jointly sponsored by the Chamber of Commerce, the Musical Arts Association, and the Cleveland Advertising Club. James Fassett, music supervisor of Columbia Broadcasting System, and Mayor Celebrezze were among those paying tribute to the distinguished conductor.

On Oct. 30, three events of a similar nature took place. The late Georges Enesco was honored by a memorial concert by the Cleveland Orchestra, conducted by Remus Tzincoca, in Severance Hall. The anniversary of Czech freedom was celebrated in Bohemian Hall with a concert by the Cleveland Philharmonic, led by F. Karl Grossman; and the 75th birthday of the composer Ernest Bloch, former director of the Cleveland Institute of Music, was celebrated by the unveiling of a plaque in the Hebrew Cultural Garden, by Arthur Shepherd.

The Cleveland Brass Ensemble gave its first concert, as part of the Library series, with an excellent program under the direction of Harry Herforth.

Two cellists, newcomers to Cleveland, gave recitals: Ronald Leonard, of the Cleveland Orchestra, at the Music School Settlement, on Oct. 31; George Bekefi, head of the Cleveland Institute of Music cello department, as guest artist of the Fortnightly Club, Nov. 1. Both artists proved a distinct addition to the Cleveland musical scene.

—ELEANOR WINGATE TODD

### Three Premieres For Salt Lake City

SALT LAKE CITY.—One world premiere and two American premieres will be among the leading events on the 1955-56 schedule of the Utah Symphony. Maurice Abravanel, in his ninth season as conductor of the orchestra, will head the world premiere of a new Concerto for Organ and Orchestra by the famous Salt Lake Tabernacle organist, Alexander Schreiner, on Feb. 22. The composer will be at the console of the Tabernacle organ.

American premieres will include the "Overture Festivo" by Shostakovich on Nov. 16, and a Passacaglia by Leroy J. Robertson, head of the University of Utah Department of Music, on Dec. 10. The Robertson work was commissioned for performance in Greece last summer.

The works will be played on a ten-concert subscription series at the Tabernacle highlighting the orchestra's 16th season. In addition, 13 other concerts have been scheduled in Utah by the symphony management.

Also on the schedule is a Mozart festival of four events in co-operation with the University of Utah, a Christmas week presentation of the complete "Nutcracker" ballet with the University Ballet Theater, and a probable tour into Idaho.

The Mozart festival marking the observance in 1956 of the 200th anniversary of the birth of the Salzburg master will include a performance of the "Requiem" and production of "The Marriage of Figaro" with imported singers in leading roles.

All events in the Mozart festival and the ballet will be presented at Kingsbury Hall on the University of Utah campus. There a remodeling job over the past summer has produced a large orchestra pit to provide for the

full orchestra of 85 players. Mr. Abravanel said the "Nutcracker" production will be the first in America in complete form with a full symphony orchestra.

Soloists on the regular subscription series will include pianists Jose Iturbi, Reid Nibley, and Grant Johansen; violinists Jascha Heifetz, Isaac Stern, and Fredell Lack; and Mr. Schreiner.

The Schreiner work will be played on an all-American program that will also include a "Dance Overture" by Paul Creston, Ernest Bloch's Suite for Viola and Orchestra, with Sally Peck as soloist, and Aaron Copland's "Rodeo".

Among other notable presentations on the subscription series will be the Haydn "Creation" under Mr. Abravanel, and the performance on Jan. 21 of the Shostakovich Symphony No. 10.

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## Dallas Symphony 1955-56 Season

DALLAS.—The Dallas Symphony opened its 1955-56 season, under the direction of Walter Hendl, on Nov. 14. The season includes 16 subscription concerts, to take place in the McFarlin Memorial Auditorium; a tour to 11 southwestern cities; six concerts in Fort Worth; eight youth concerts; and three commemorative concerts, one honoring the 90th birthday of Sibelius, for which Sylvi Aarnio, soprano, has been engaged. The other special concerts will celebrate the Mozart bicentennial, with Gyorgy Sandor, pianist, as soloist.

Guest conductors for the regular season will be Sir Thomas Beecham and Arthur Bennett Lipkin. Soloists to appear with the orchestra include Wilhelm Backhaus, Leo Smit, Pietro Scarpini, and Istvan Nadas, pianists; Nathan Milstein, Jascha Heifetz, Zino Francescatti, and Alfred Breuninger, violinists; Gregor Piatigorsky, cellist; and Christel Goltz, soprano.

Two world premieres are scheduled: a Violin Concerto by Miklos Rosza, and the "Rio Grande Suite" by Ernst Bacon. Based on the Pulitzer Prize nonfiction book "The Rio Grande, History of a River," by Paul Horgan, the Bacon work will utilize the services of a narrator. Mr. Heifetz, who worked closely for several years with the composer, will be soloist in the Rosza concerto on Jan. 15.

## Many Soloists In Granada Festival

GRANADA.—Six concerts were given by the Orquesta Nacional de Spain in the fourth International Festival of Music and Dance in Granada, which is assuming more importance each year. Ataúlfo Argenta, regular conductor of the Orquesta Nacional, led four concerts, offering among other works the premieres of Joaquín Rodrigo's "Four Villancicos" and Oscar Esplá's "La Pájara Pinta". With the assistance of the Orfeón Donostiarrá, a Schubert Mass and Beethoven's Ninth Symphony were presented, with Elisabeth Schwarzkopf, Erika Wien, Erich Witte, and Bernhard Sönnnerstedt as soloists.

Zino Francescatti, violinist; Gonzalo Soriano, Friedrich Gulda, and Robert Casadesus, pianists; Teresa Berganza; soprano; and Carl Schuricht, conductor, were other participants in the series.

Franco Caracciolo led the Alessandro Scarlatti Orchestra in three programs, with Miss Schwarzkopf singing Mozart arias in one of them.

Other programs were given by the Orfeón Donostiarrá; Mr. Francescatti

and Mr. Casadesus; Miss Schwarzkopf and Madeleine Lipatti, pianist; Andres Segovia, guitarist; Mr. Gulda; and various chamber groups and Spanish artists.

Among dance groups appearing were the Spanish Ballet of Rosario and a French Ballet headed by Yvette Chauviré and Jean Babilée.

—ANTONIO IGLESIAS

## Chicago

continued from page 3

serenity, verve. It is remarkable how Reiner makes these old classics sound ever fresh and youthful.

On Sunday, Oct. 30 in Cahn Auditorium, Northwestern University, Angel Reyes played the Beethoven Violin Concerto in an outstandingly successful debut, following his appointment as chairman of the string department at Northwestern.

Dushan Vojnovich, a young cellist born in Yugoslavia, was heard at Fullerton Hall on Oct. 18 in a program featuring the Brahms Sonata in E minor, Op. 38. He played the notes but did not always succeed in conveying the musical import of the pieces on his program.

Orchestra Hall, packed to the doors, released its pent-up excitement in a resounding ovation to Emil Gilels, Russian pianist, on his first appearance in Chicago on Oct. 21. After a restrained and delicate performance of Mozart's Sonata in B flat, K. 570, he unleashed the full force of his formidable technical equipment on the Beethoven "Appassionata", physically compelling and structurally convincing but lacking to some degree the sense of urgency and depth of feeling revealed to us by pianists of an earlier period.

The Prokofiev Sonata in A minor, Op. 28, No. 3, in one movement, which followed the Beethoven had its moments of musical felicity, but it was in the "Images" of Debussy that Mr. Gilels displayed his command over the more delicate features of pianism, evoking memories of Gieseking. His virtuosity was fully in evidence in the closing "Spanish Rhapsody" of Liszt. Mr. Gilels will need to be heard a few more times before it can be determined whether or not he has a distinctive musical personality of his own.

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